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Editor

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THE WORLD BUILDING

NEW YORK, N. Y.

Editorial Reflections

Noah's Method

FLOODS in great abundance isolated Noah from counsel with his fellowmen but they did not ruin his careful disposition, and when the wet season showed signs of a decrease he did not trust to his own judgment but turned to the dove for advice and it worked all right.

I discovered in an ancient file of *THE AMERICAN ORGANIST*, published many years ago, an Editorial advising us to ignore the music committee; no doubt that procedure is still advisable when the committee is an intolerable one. When we are yet students we think the only music that befits our dignity is that of Bach, and occasionally a Buxtehude fugue for diversion. Some of us never outgrow our dignified student days even though our congregations have long since matured into grown men and women.

The true office of a good music committee is that of a second pair of ears for an organist, a seismograph for recording the shocks to which we subject our congregations, a thermometer for registering the low degree of temperature to which our music sinks the hearts of those within hearing distance. And the whole thing is not an invention of the devil but a very present help in time of trouble. We as organists look at music from the scientific standpoint, and we do well; but the congregations look at it from the emotional, sentimental, tuneful standpoints, and they do better. This world was made for our hearts, not for our minds; our minds were made to enrich our hearts, to protect them, to widen and purify their emotions. Without a mind a heart would be a troublesome thing, as many a man discovers after it is all over. But without a heart a mind would be monstrous, treacherous.

We go to a modern art gallery and complain that the painters are all technic and no imagination, no heart. We go to a ball game and if the umpire gets too scientific we yell our heads off at him. We listen to sermons and if the minister is too theoretical, too theological, too technical, we murmur and pine away. But when we sit on the organ bench we

dole out all the dry stuff we ever heard of and if anybody murmurs against it we give them hail columbia.

The music committee does not know much about music, but it knows a great deal about congregations, and if every organist in every church in America and England were able to make every music committee happy twice each Sunday the St. Louis organists would have been robbed of their sudden popularity and there would have been no need for a benevolent protective association's interest in the stupendous problems of the pecuniary stipend allotted organists in the scheme of the world's finances.

There is a door to the heart of every man and it is wide open; all we need to know is the way in. The music committee is as anxious as the organist to have good music, good not only from the heart viewpoint but also from that of the mind, and if we know how to be generous, good will result. The organist is chained to the organ bench before the people arrive and is not loosed till they have all gone; what chance has he of sounding the impression his music is making? If any man imagines in his own conceit that he does not care what impression he is making, he is missing his calling and should chase off immediately to the land of perfection, where he can with graceful impunity be a performer on the harp, or possibly the shovel. Wilson is a great man; but he ignored a frothing Senate, and any man who ignores a mad dog that is snarling at him is very unwise. In fact all the blunders chargeable to his administration have come through his lack of counsel with other men, particularly with his proverbial enemies.

And we are all in the Wilson boat when we ought to be in Noah's. The dove didn't know anything about navigating the Ark, but it knew dry land when it saw it. Eve didn't know anything about green apples and when the snake came gliding along with a suggestion she should have consulted with Adam before taking the fatal nibble. The people who write cook-books know more about the science of foods than all the

rest of us put together, but if a man has ever had to live on the products of a cooking school he will by this time be in the proper frame of mind to sympathize with the congregation. Maybe an organist knows better than any one else how to prepare a feast of music for a Sunday service, but the music committee can tell us many things about acute congregational indigestion after a meal of The Classics.

Harvardites

LITTLE things did not appeal to Harvardites in 1642, and when the College turned out its first hatching of graduates the nine fledglings propounded to a nonplussed world fifty-four propositions which they proposed to defend in debate against all comers, and of these fifty and four championed theses fifty and four have since been proved to be untenable and altogether false. Now if they had been more original and had done their own thinking, taking counsel from the best of their friends and associates, instead of blindly following the traditions of their predecessors, they might have hit upon fifty-four simple propositions some of which could at least be rendered highly probable. But Harvardites were only following the traditions of the past and doing what their teachers told them to do. If this is not the thing that has held China in bondage, lo, these countless centuries, what has?

Following in the footsteps of father from the cradle to the grave may be all right for spiders and beavers. But which do we choose? cobwebs and dams? or the discovery of America? What if the spiders were to call a conference and say Here, we've had enough of these old-foggy cobwebs, let's invent a new kind of a fly-trap? Undoubtedly flies would be much less numerous this summer. A few free-thinkers called a conference and said to the world, Here, you are not flat but round, and Columbus hit upon the idea and then stumbled over the front gate of America. The French said France could never be rid of English domination but Jean d'Arc said something else and got herself laughed at for a season and burned by the priests of the church after her triumphs were accomplished, and though that was pretty tough on Jean, nevertheless she stood it

like the fine little soldier she was, and the world will call her blessed through all eternity. Roosevelt as a boy had a weak body and the neighbors said he would never amount to much but his father gave him an idea; what would we be doing for an ideal to-day if Roosevelt had never lived?

Bach, whose preludes and fugues have done him inestimable harm, lived pretty much to himself and family (no small world) and no matter how far he went to hear Buxtehude he went still further to get away from him and the results were the St. Matthew Passion and equal temperament, both of which were great reformations. Wagner was sure the "operas" of his teachers were rubbish, so he ignored the ravings of Mendelssohn and the other stand-patters and set to work on Tristan, for your sake and mine; we ought to be grateful.

The Colonists decided it was about time to turn the Boston Harbor into a teapot and some good brothers of the right faith traveled so far eastward that they got their feet wet, but the Boston Tea Party had a good time; the reactionaries, of whom the world is cursed with an abundance, were indignant, not having anything better to be; they stood by the past no matter how bad it was, but they did not last long and America is quite a respectable nation, or at least was till an aggressive sense of self-importance got lodged in our antiquated Senate, where the same old foggies are returned to power year after year, decade after decade, and where the strong young blood of America never gets a chance to be heard. Sounding brass and a tinkling cymbal, but without the cannon—remember the reforms that came when the good old Joe, who had outlived his usefulness, was retired from power?

The great thing in life is to think in terms of to-morrow. Joseph Canon couldn't do that; the stand-patters never can. But Heinroth did a great deal of original thinking in terms of to-day and to-morrow when he planned his Bachless, Beethovenless, Wagnerless 1918-19 program book. We can take advice from a good music committee and read every mind in our congregation, but if the background of our intellect is nothing better than a memory, a mirror of the mind of some teacher, some school of

thought several decades old, of what use can we be? Every iota of accomplishment that has enriched the world from the time of Noah to Prohibition has come as a result of some free-thinking individual's knocking to smithierines the age-old and greatly-respected doctrines cherished by those about him; and out of the wreckage there sprung a timid shoot which, taking counsel with the wind and the rain, grew up with the warmth of the morning sun into a beautiful flower, enriching the world with its fragrance.

Nowhere more keenly than in the church is felt the deadly retarding influence of tradition. An enterprising gentleman built something on Broadway and called it the Strand, and only recently some profiteers completed the Capitol; both were built upon the advance ideas of some genius who thought in terms of to-morrow and took counsel with men of like mind. Some of these days some minister or organist is going to build a something and give it a business-like name, and the rest of us will pine away. Ignorance and religious superstition are fine to hold a nation of slaves in check with, but free men trample such things under foot and are willing to meet God face to face without an interpreter. The only gospel in this world that is worth preaching or worth founding a church upon is the gospel that was preached long ago; it is the gospel of works, not words. It took only three years to preach it and then the preacher lost his life just as great many other advance thinkers have

lost theirs; since then men have sought out a great many interpretations and there are multitudes of substitutes for good works—denominationalism is founded not upon the real thing but upon interpretation and substitutes, which, they tell us, are better yet.

The organ in the theatre is becoming more and more popular; in the church and on the concert platform they say its popularity is on the wane. The theatre has unleashed the organ from its deadly tradition and sent its glimmering tones pell-mell across the footlights straight into the harmonic, melodic, rhythmic hearts of the multitudes; but the church tradition still holds the iron hand, and the only thing an iron hand can do to a heart is to pierce it or crush it.

Let us forget all we have been taught, take counsel with the ideas of to-morrow, and strike out on a blazened trail of individual thinking for ourselves. The men who made America in the good old days were not those who listened to the teachings of their fathers; they were the men who uprooted everything tradition held dear and struck a trail of their own out across an unknown sea into an unknown land and across unknown mountains. Harvardites may rediscover and memorize the learning of past ages and when it is all over they have added nothing to the store of world progress, but the man who blazed the trail beckon us to leave the cherished twaddle of our yesterdays and press on to the undiscovered treasures of to-morrow.

Seattle and Its Organ World

CARL PAIGE WOODS

"THE development of any art, and more especially Music, requires the dominance of wealth, learning, and generally civilizing forces." So wrote Mr. Arthur Judson in Baltzell's History of Music. Furthermore: "The most important asset of a nation is its commercial activity, for upon that depends its art life." None, even in Tacoma, denies that Seattle has commercial activity. Moreover, Seattle is the Seaport of Success. The Chamber of Commerce has admitted it for some time, and the community pageant recently staged under this title may be said to have made it

unanimous. So much for the wealth. For the learning we have the State University, which is supplied with learning at a uniform pressure of 50 inches. For civilizing forces we have the mayor and the chief of police, who guarantee to execute complicated pedal studies on any miscreant who tries to upset the combinations.

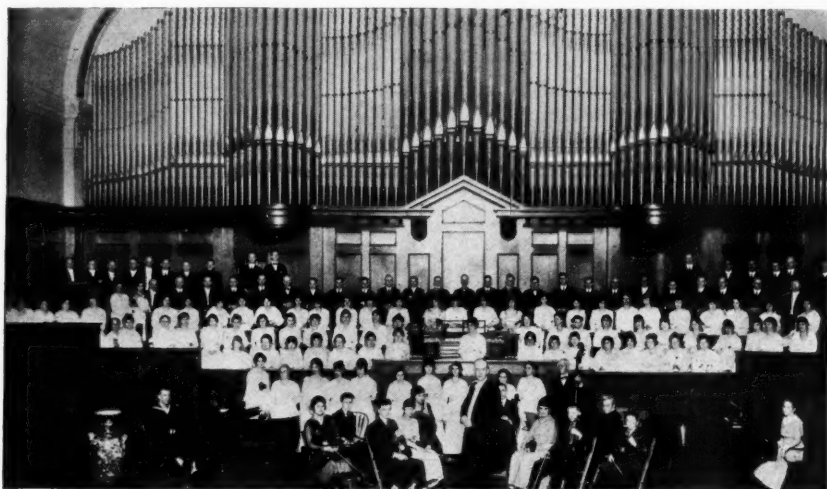
If our argument for music in Seattle needs a more concrete basis than this, let us add that the Chamber of Commerce above-mentioned has an active section on Music and Art which secured an appropriation of some ten thousand dollars for music in the parks during the past sum-

mer, and is powerful in its support of the Seattle Symphony Orchestra. However, we must turn to the organ and its music. We shall find six instruments of four manuals: St. James' Cathedral, First Presbyterian Church, Plymouth Congregational Church, First Baptist Church, the Coliseum and Clemmer Theatres.

At ST. JAMES, Franklin Sawyer Palmer, M. D., presides over a choir of men and a Hutchings-Votey (4-47), built in 1907 from his own specifications. The latter called for visible combinations and some remarkably smooth-voiced reeds. of

is a fine Skinner (4-60) and a choir of seventy voices. The organ is in two towers separated by an art window. There are three cement swell boxes, the great being unenclosed. Judson Waldo Mather, the organist and choirmaster, was born in Altona, Ill. He graduated from Oberlin Conservatory, and afterwards studied in Berlin. An organ recital or a musical vesper service is held every Sunday, and oratorios are performed at intervals, usually with the assistance of an orchestra of strings.

Another active organist is W. H. Don-



CHOIR OF THE FIRST METHODIST CHURCH

which there are four distinct sets in the Swell (not including Vox Humana) and several elsewhere. An echo organ is prepared for. The music sung is liturgical and devotional. Beside the use of the Vatican edition of the Gregorian chants there are masses and motets by Perosi, Ravanello, Dubois, Widor, Yon, Bethier, Tinel, Pheinberger, and Witt. Vespers are sung every Sunday complete with all the antiphons. Dr. Palmer studied theory with John Knowles Paine at Harvard, and Edward MacDowell at Columbia; organ and plainsong with Gaston Dethier in New York and Widor and Gigout in Paris. He is a graduate of Harvard, and besides practicing medicine has played in Roman Catholic churches in New York and San Francisco. He was born in Boxford, Mass.

At PLYMOUTH CONGREGATIONAL there

ley, of the FIRST PRESBYTERIAN. Born at New Haven, Conn., he was educated at Waterloo, Ia., and at the New England Conservatory. He appeared in recitals at the Chicago and St. Louis Expositions, and has been prominent as an organ architect, having supervised about 350 organs of all sizes all over the country. His present organ is an Austin (4-64). There are several interesting points about the organ, one of which is the Orgoblo said to be the first one put on the market. The organ was built in 1907, and includes an antiphonal organ at the rear of the immense auditorium. The great is partly enclosed, but the solo is open. The stop action is pneumatic, the key action electric, and the swells mechanical. The church itself is one of the very largest in the country, having a membership of over seven thousand, and an average attend-

ance (in the winter) of an equal number. Mr. Donley gives a series of Sunday organ recitals in the winter.

At the FIRST METHODIST is a three-manual Kimball organ, with a particularly effective echo division, in charge of Mrs. Montgomery Lynch. Mr. Lynch is director of the choir, which is widely and favorably known as the Temple Chorus. This body at full strength consists of



FERDINAND DUNKLEY

some two hundred singers recruited from the church membership and unpaid, except that eight of the singers are given instruction by Mr. Lynch at the expense of the church to serve as soloists on occasion. This interesting arrangement seems to be eminently satisfactory to all concerned, and produces excellent results. Mr. Lynch was until recently musical director and song leader of the thirteenth naval district with headquarters at Bremerton, across Puget Sound. Mr. and Mrs. Lynch had charge of the music for the remarkable pageant, "The Wayfarer," written by their pastor, Dr. J. E. Crowther, and produced at the Methodist Centenary at Columbus in June, while Mrs. Lynch, in addition, played for the meetings each day on the large Moller organ.

Ferdinand Dunkley, F. A. G. O., is

serving his fourth year as organist of the FIRST CHURCH OF CHRIST, SCIENTIST, playing an excellent specimen of an Austin organ of three manuals, built in 1911, and placed in one of the finest auditoriums in Seattle. Mr. Dunkley was a Fellow of the Royal College of Organists at the age of sixteen, and was subsequently a pupil of Sir George Martin at the Royal College of Music, holding a scholarship in composition there. He came to the United States in 1893 and has given recitals in many of our large cities and at the St. Louis and Buffalo Expositions. Mr. Dunkley conducted the New Orleans Choral-Symphony Orchestra for five seasons, and later the Philharmonic Orchestra there. He played at Touro Synagogue and has written a widely used Jewish Service. At present he resides in Tacoma, where he teaches at the Annie Wright Seminary and conducts the St. Cecilia Club, as well as the annual music festivals at Chehalis.

There are several other three-manual instruments in the Seattle churches, but space forbids more than the bare mention of those at the First Baptist and St. Mark's Episcopal, both Kimballs, the latter an old one soon to be replaced when the proposed Victory Cathedral is built. Passing now to the picture houses, we find a scarcely less imposing array of organs, and though the organists have perhaps fewer letters attached to their names there are more ciphers attached to their salary checks in some cases.

At the COLISEUM there is a giant Wurlitzer of four manuals, with a fully equipped Echo played from the Great. It is a difficult matter to state the size of these instruments in any intelligible unit of measurement, but this one has twenty-five or more distinct registers, and I counted upwards of 175 tablets which operate on these and on the bewildering array of traps and near-traps. It is doubtless one of the largest of the Wurlitzer products and was installed only last fall at a cost of some \$50,000. I may add that it was very well and advantageously installed in a series of roomy chambers convenient of access, if you don't mind climbing fire escapes and iron ladders to get there. There is a second touch on three manuals and on the pedals, as well as on the piano, which is played from the Accompaniment manual. To

show the completeness of the instrument I may say that there are two Vox Humanas or Voces Humanæ of different quality in the Echo, two snare drums of different pitch, two sets of tubular chimes, not to mention the Glockenspiel, Harp, Chrysoglott, etc., three distinct thunder pedals, and many other things that I had no time to note. In case some of my readers do not care for such things, let me hasten to add that there are three diapasons on the great and a number of strings, flutes and reeds which might do duty in the most sedate of churches.

Albert Hay Malotte, the Coliseum organist, was born about twenty-five years ago and received his early training as a chorister in St. James' Episcopal Cathedral, Philadelphia, under Dr. Stansfield. He appeared in concerts as something of a boy prodigy, singing and playing piano solos, as well as his own accompaniments. When his voice changed he took up the study of the organ and had some further church experience in this way. His first theatre position was at Proctor's Fifth Avenue house, later in Atlantic City, San Francisco, and Reno. He believes in using the best music available for the picture without playing over the people's heads, and in playing it as well as it may be played. Sunday noons he plays a half-hour organ recital.

"Hear Wallace on the Wurlitzer." So says the management of the LIBERTY THEATRE, and thousands follow their advice every day. He is well worth hearing, too, even if you are a venerable and hard-shelled Fellow of something or other, and you may learn something of accent and shading, as well as of registration and improvisation, provided you do not attempt to transfer it bodily into your church. The instrument is not so large as the one at the Coliseum, but still imposing enough, having three manuals and an echo, with perhaps seventeen full registers. There is a second touch on one manual and on the pedals, and I noticed a very good Orchestral Clarinet, and a string combination which is most realistic under the influence of Mr. Wallace's good right foot on the expression pedal. The instrument at the Liberty is said to be the last that left the factory under Mr. Hope-Jones' personal supervision, and I had my hands on it long enough to believe that it is a most responsive and

delightful organ to play on, traps and all.

Oliver G. Wallace is just over thirty years old, and claims the distinction of having played the first theatre organ in America, the little old Dream Theatre on First Avenue, Seattle. The organ cost perhaps \$2,500, and the salary pertaining thereto was \$35 per week. The theatre still exists, and perhaps will have a tablet on it some day, but the organ was sold to a church, and Wallace has moved farther up the avenue to a \$35,000 organ and a salary of nearly half that sum.



ALBERT HAY MALOTTE

The roster of theatre organs is continued by the MISSION THEATRE, with a two-manual Wurlitzer, played by Ernest P. Russell, who is also considered worthy of headlining by his manager; the STRAND, with a 3-35 Skinner, and the CLEMMER, with an Estey of four manuals and about the same number of registers. The two latter are innocent of traps, but I question whether this is a recommendation for the work they are called on to do.

I questioned some of the organists as to the effect of organ music in the theatres on the future of the "legitimate" organ recital, and found a rather dubious,

not to say pessimistic, state of mind. The general public, outside of the small body of professionals, hears all the organ music it seems to require either at church or at the movies, where it is pleasantly diluted, so that it is not inclined to pay real money to hear any organist play a recital unless there is some peculiar interest attaching to the occasion. It may be that this view is unjustified. At any rate,

it must be clear that an immense number of people are being exposed to organ music in the theatre, and if the standard of such music is gradually raised we may in time have an intelligent and appreciative public clamoring for tickets to a first-run program featuring Bach, Franck, and Widor in Fugue, Chorale, and Symphony, with positively no advance in prices this week!

George Herbert Fairclough

A NAME well known in the world of church music is that of George H. Fairclough, organist of the Episcopal church of St. John the Evangelist, of St. Paul, Minn., and this brief record will not be eulogistic in character (which it would very readily become unless a restraining hand were imposed upon it), but rather merely a catalogue of cold facts, for there is such a wealth of activities connected with Mr. Fairclough's name that their importance precludes digression.

Mr. Fairclough was born in Hamilton, Ontario, Canada, January 30, 1869, and at a very early age began his activities in music by singing in the choir of his brother, W. E. Fairclough, of All Saints Church, Toronto, who was then with Christ Church Cathedral, Hamilton. With his brother Mr. Fairclough studied piano and organ and frequently substituted as organist for him until he reached the mature age of thirteen, when he took a position in his own name, that of St. Mark's Church, Hamilton, and with the exception of three years of "rest" spent in study abroad, Mr. Fairclough has been continuously at work ever since.

Upon his return to America in 1896, after his foreign studies he crossed the border to Kalamazoo, Michigan, where he stayed five years as organist of St. Luke's Church, going from there to his present post in St. Paul, Minnesota. Though his general direction seemed to be westward, he has traveled east far enough to be master of the Scottish Rite male choir, and in addition is organist of the Scottish Rite Masonic Temple, and of Mount Zion Hebrew Temple, a wealthy reformed Jewish congregation. Of course, these few activities would not be sufficient to keep George H. Fairclough out of serious mischief, so he

occupies his time further with the duties of the piano and organ departments of Macalester College Conservatory, of which departments he is the head, and with his organ classes in the University of Minnesota.

But his fame has spread abroad more through one other activity in which he has been so successful and by which he has built up a host of friends all over America. We refer to his private teaching. Few teachers have enjoyed the popularity that has come entirely merited to Mr. Fairclough. His classes include students in piano, organ and theory. Twice he was elected Dean of the Minnesota Guild, and twice President of the Minnesota Music Teachers' Association. The eldest of his five children served in the Signal Corps with the Rainbow Division in France eighteen months.

St. John's is one of the leading churches of the central northern States and has a membership of about twelve hundred. Its choir numbers 60; 40 boys, of whom eight are altos, ten tenors, ten basses; two rehearsals a week for the boys alone and one for full choir. Since Mr. Fairclough took charge of the music a monthly service of special music is given regularly, with the proceeds devoted to a camping fund to send the boys to their camp for two weeks during the summer. The organ is a four-manual Hope-Jones, and in addition to the church choir there are subsidiary organizations aggregating a total of 150 voices for special musicals.

The music of St. John's is neither "low" nor ritualistic; rather is it of a broader type, especially planned for the choir and congregation of St. John's. For example, at the usual evening service there is only one Lesson, and frequently the Magnificat is omitted. The choir



GEORGE HERBERT FAIRCLOUGH

forms in the choir rooms in the basement of the church and enters the auditorium from the vestibule at the front door for the processional. St. John's is a comparatively young church, but it was fortunate in the selection of a site for its edifice, and to-day it is one of the strong churches of America. Its calendar is an excellent weekly publication of twelve or sixteen pages, according to requirements.

Mr. Fairclough and his activities are a living memorial to the truth that all

that glitters is not gold, and that in spite of the glittering attractions of the few great cities of our land which make the loudest appeals for pedestals in the hall of fame, the greatest achievements are frequently being scored in places where no such pretenses are made, but where rather work is undertaken for its own sake and where contentment is a factor that is not always elusive: and the lesson for us all is self-evident in the record of George H. Fairclough.



GLASGOW CATHEDRAL

Glasgow Cathedral and Its Organist

T. BERNARD GOODMAN

GLASGOW CATHEDRAL has one of the finest organs Willis ever built. In 1897 it was a three-manual of 47 registers, but in 1903 its organist was responsible for

sons from his father, who was a school-master in addition to his duties as organist of the local Parish Church; and by his twelfth year he was engaged as organist of Kirkby Wise Church. In his



THE CATHEDRAL AND NECROPOLIS

its enlargement to four manuals and 57 registers. So much as an introduction to the activities of Herbert Francis Raine Walton, A. R. C. M.

Mr. Walton was born in Thirsk, Yorkshire, 1869, and took his first organ les-

eighteenth year he won an open scholarship in the Royal College of Music, and began studies with Sir Walter Parratt.

In 1897 A. L. Peace, then organist of Glasgow, was chosen to succeed W. T. Best in St. George's Hall, Liverpool, and



HERBERT WALTON

Mr. Walton was appointed his successor at Glasgow.

Mr. Walton's service playing is very artistic. He usually improvises for about five minutes before the service and always plays a recital piece after the service. During the recital season he always plays one of the pieces for his coming recital the preceding Sunday. Dr. Peace instituted the recitals during his tenure

of office and Mr. Walton continued them, extending the programs from five to eight numbers. Each program lasts slightly over an hour, and an offering is taken just before the penultimate number. Some years ago it was rumored that he was leaving Glasgow for Liverpool and the many expressions of regret he received when his departure seemed imminent must have been no less gratifying to him than the ovation he received when his choir learned that he was not leaving them.

In 1913 a new blowing installation was fitted to the organ and new action throughout. The whole of the manual organs are in the North Chancel Triforium, the Pedal is on the South Chancel Triforium, each having a 95 per. cent. tin 16' Double Open rank of pipes forming the fronts. The console is detached and on the north side of the choir screen. As is usual in Scotland, the choir is a mixed one.

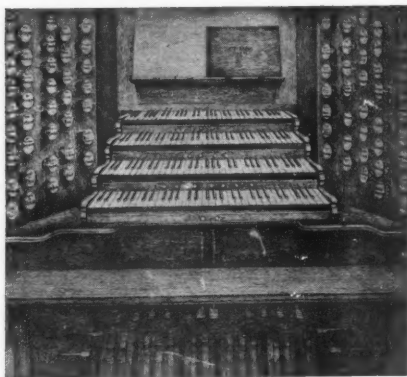
The organ may be briefly summarized:

Registers: P 11. G 13. S 13. C 11. O 9. T 57.

Pipes: 416. 976. 903. 671. 549. 3515.

Couplers 16. Pistons 15. Pedals 14.

Most of the registers are on $3\frac{1}{2}$ " wind, the reeds vary from 6" to 25".



THE CONSOLE

Built by Willis in 1897 and enlarged in 1903

Harmonic Tendencies

Equal Interval Scale

WALTER EDWARD HOWE

THE equal interval, duodecuple, or twelve note scale, as it is variously called, is one which needs a little more explanation than the others before mentioned, as it is probably less familiar to the average person, and because it is the basis of a large proportion of our most ultra modern and ultra dissonant music.

The diatonic major scale, for example, is composed of seven tones, excluding the octave, viz.: C, D, E, F, G, A, B. The diatonic harmonic and melodic minor scales each have seven tones exclusive of the octave, viz.: C, D, E \flat , F, G, A \flat , B; C, D, E \flat , F, G, A, B (ascending). In the case of the chromatic scale we have notes subsidiary to or modifications of other fundamental tones, or the major diatonic scale. The chromatic scale is, after all, only a complement of the major diatonic

mode; a radical assertion to make possibly, but nevertheless logical, and above all else, quite true.

Take any example in the chromatic idiom and closely analyze it. Is it not built strictly upon a diatonic basis? Is not the chromatic element largely to be found in the form of embellishments, suspensions, passing tones, and the like? The chromatic element in the Wagnerian dramas are assuredly to be explained in this way. We may say that Wagner was chromatic, but he was exceedingly diatonic, and chromatic as a modification or an embellishment upon his diatonic idiom. We can go back to Bach and pass through chromatic harmony to the following diatonic harmony and simplify the whole to quite simple diatonic harmony.

This is also quite true of the melodies

of either the classic or modern composers who do not use the duodecuple system. Take two examples from modern sources and compare them. Both contain bold harmony, but note the distinct difference in essence. The one is distinctly chromatic as defined above, whereas, the other is independent of the diatonic except for purpose of contrast. The first example is from Edward Shippen Barnes' *ORGAN SYMPHONIE* and fairly bristles with accidentals, and yet shorn of its embellishments it is so simple. First compare the melodic outline.



A glance at 451 from the Barnes' *Symphonie* will show the strong diatonic fibre which is at the root of it. On the contrary with 452 the accidentals seem not as embellishments at all. The outline appears exotic, unmelodic to many. And yet the outline is bold and has a certain character about it which makes it appear strong. Both of these examples are typical of different branches of the modern school.

The equal or twelve-note scale presupposes the equal importance of each individual tone in the scale of twelve. It is the logical outcome of the equal temperamental tuning that we have accepted. The physicists show us conclusively that the theory of semitones is a practical one, but until recently we have treated it as only a theory or have relegated it to a position of subsidiary importance.

Having made the discovery, however, the composer is confronted with tremendous problems in the matter of notation. Manifestly it would not do to have a flat and a sharp as separate and distinct entities in the make up of the scale—and yet this is due by sheer force of necessity. The system is indeed so revolutionary that its application to our system is devised, the twelve-note scale will remain very unsatisfactory, certainly to the generation of musicians who grew up in the diatonic system. Future generations may feel no inward discomfort at such apparent distortions as example 453.



Example 453 (a) shows the passage as written by Barnes. An analysis will substantiate his spelling in every detail. In the first place (and here is an important check upon the previous statements made on the melodic aspect of a similar example) there is a tonic and dominant organ point in the pedal accentuated even further by the dominant's presence as the upper tone in each group of four. This is in reality an organ point in itself, though possibly it was treated by the composer as a strengthening or reëncoring of the dominant. Since the key of E is so strongly insisted upon, the spelling should naturally be E natural and B natural. Now enters a curiously interesting example of the use of the duodecuple system incorporated into this strongly diatonic scheme.

Referring again to 453 (a) it will be found that at the points marked * is a perfect equal interval scale in equal thirds! And he could have spelled the progression in no other way notwithstanding the fact that B natural in the outside voice is accompanied by B \flat in the other outside voice!

On the other hand, the ultra modern composer may elect to write or, as is convenient to say, spell the passage as illustrated in 453(b). Indeed, though not bound absolutely (there is choice at certain places) to the spelling as here indicated, he should, if logical, conform closely to it, for if the equal scale is to have its true meaning exemplified, there must be independence in the appearance of the notes to give the true significance to the individuality of each tone. The result is horrible to the eye of the average musician. Indeed, unless one is willing to accept the theory of the equal scale, the result would be irritating in the extreme. But one would be short-sighted indeed not to accept the theory, especially since it has become a practice in many sources. Harmony and theory are, after all, only the records of ideas which have already been practiced. One may be doubtful of the enduring qualities of a method, as many may be of the duo-

decuple system, but if it exists in practice it has to be taken into account.

The equal scale is really impracticable, in my judgment, with the limitations in the matter of notation that we have. By this is not meant that the system is bad or impracticable. The trouble is that our present notation is strained until it has broken. No use can be made of the system without enormous concessions being made owing to the means at hand to express the intention intelligibly. It might be said that the system were better fostered by a clean break with existing means. This is so revolutionary as to be almost unthinkable, but until an entirely new system of notation is found which will fit the equal interval scale, we shall have only misfits and perfectly senseless looking music.

There are two methods in the use of the equal scale; as a method of contrast, and as a means of expression entirely. Leo Ornstein is one of the representative

composers who follows the latter method. All the previously accepted ideas of key tonality must be thrown to the winds when the duodecuple scale is in use as an independent means of expression. A book could easily be written upon the possibilities of tonality in this system. Certainly the tonic and dominant theory, so dear to the heart of the average musician, must give way entirely to the exigencies of the newer system.

The accompanying illustration from Leo Ornstein shows very clearly the theory of independence of scale tones of this system. In no other way could this



series of notes constituting his theme be analyzed as far as the writer's knowledge goes. To say the least, it is interesting. Whether it will become habitual to write in this system by choice is, of course, quite a matter for conjecture only.

St. Paul's Toronto Organ

ANY reader following our specifications closely will undoubtedly understand the reasons for the many changes in our form of printing. We believe the present form will be found more satisfactory than any of its predecessors. There are many readers who are unable to appreciate the value of specifications printed in intelligible and accurate manner, but there are those on the other hand who fully comprehend the vital importance of the form and content. A mere list of "stops" means nothing in a large organ. Frederick C. Mayer, of West Point, sums up the progressive viewpoint: "I personally consider the compact form and the accuracy of detail that you are working out in the printing of prominent specifications, together with the large illustrations of the consoles, to be the finest part of the magazine and one of the most important services ever rendered to the thinking organist and to intelligent organ-building of to-day. Had we made no progress in this direction, the recent improvements in the way of unit work and duplexing would have created nothing short of chaos among organists."

The present specification is an important addition to our list of famous or-

gans, so important that we have spent much time in its preparation. The console is something new, with some good things, and some very unwholesome things which we hope will never be adopted for any other console. However, these unfortunate things must not be charged to the builders; no builder is worthy of consideration unless he will build just what the purchaser wants, and in the suggestions that will be offered in a subsequent issue, no reflection must be taken against the ability of the builders in question. Consoles are not pet toys, the individual property of this or that particular organist unless he actually owns the instrument in his own residence; consequently when a man specifies something in console building that is radically and fundamentally wrong, when he places some of the Swell stops here, some there, some somewhere else, when he puts some couplers here, some there, some somewhere else, we must condemn the practice unhesitatingly.

For those who did not read the explanation of the abbreviations and use of terms printed some months ago, we repeat a few of the most important definitions.

STOP is taken to indicate any voice or

tone or register in any division whether a part of that division or only borrowed or duplexed; every stop-knob or stop-key represents a STOP, if it brings on tone somehow.

VOICE is used to indicate only such stops as have pipes within the division; a Dulciana in the Choir that is borrowed for the Swell, is a VOICE in the Choir, but only a STOP in the Swell.

RANK is taken to indicate a series of pipes or tone-producing mechanisms. Mixtures have 2, 3, 4, 5 or 6 RANKS. Borrowed STOPS have no RANKS, excepting in the division in whose crescendo chamber the pipes are located. (We are indebted to Mr. Mayer for this term "Rank" in place of the lengthier word "Register" formerly used in our columns).

The arrangement of the stops in our specifications has undergone another alteration with this issue, for which we are partly indebted also to Mr. Mayer. It must be apparent to every reader that the simpler the rules are, back of our system, the better the system; and the fewer the rules the better. Fortunately there are only two great and important classifications possible; one by pitch, the other by power. The pitch will hereafter be arranged from the lowest to the highest, with the traps, chimes, harp, etc., last, and the mixtures just preceding. And within the pitch divisions the stops will invariably be arranged in crescendo order, from the softest to the loudest. To attempt to arrange the stops by family, string, diapason, etc., would not be any improvement at all, but rather an error, because most organs have no more than one or two or three stops of any one family and to group them by family would mix our pitches and powers grievously. There will be no solo stops in the future in our specifications; just what is a solo stop? Is the Trumpet any better solo stop than the Concert Flute, the well-made String, the Gamba, or (for certain purposes) the Diapason? And in organ-playing of the future, will the organist divide his stops into the sheep and the goats, letting the sheep do all the solos and giving the goats the rough work? Hardly; organ playing is beginning to be recognized as music, nothing less. There is no more reason for thinking of an Oboe as a solo stop in the

organ than there is for having the orchestral conductor consider the strings and flutes the accompaniment voices and the Oboe and Clarinet the soloists.

The form is not yet perfect, and we shall have no hesitancy in changing it whenever any improvement can be suggested. But we are confident that it will show better than any of its predecessors many of the vital facts about the organ itself. If those of our readers who take vital interest in these things will voice their criticisms or suggestions, the form will very readily assume a standard and practical and most nearly perfect typography.

St. Paul's P. E., Toronto, Canada.

Builder: Casavant Brothers.

Built 1918.

From data furnished by the builders:

R: P9. p2. G23. g5. S18. s12. C15. O17. t13. T114.
V: 5. 2. 19. 5. 14. 8. 12. 15. 9. 89.
S: 21. 3. 21. 5. 16. 8. 14. 15. 9. 112.
B: 16. 1. 2. -. 2. -. 2. -. 23.
P: 359. 60. 1403. 365. 1290. 864. 1071. 1133. 805. 7350.

PEDAL: W 3½ to 8. R 9. V 5. S 21. B 16. P 359.

- 1—32-Open Wood—f-w-#7
- 2—Ophecleide—fff-r-#11
- 3—16-Spitz Flute—p-m-#75c
- 4—Contra Viole—mf-m-#89o
- 5—Bourdon—mf-w-#25g
- 6—Gelgen—mf-m-#27g
- 7—*Small Open Wood—f-w-43
- 8—Large Open Wood—f-w-56
- 9—Open Diapason—ff-m-44
- 10—Stentorphone—fff-r-#107o
- 11—†Ophecleide—fff-r-56
- 12—10%—Quint Open—f-w-#7
- 13—Stentorphone—fff-r-#107o
- 14—8—Contra Viole—mf-m-#89o
- 15—Bourdon—mf-w-#25g
- 16—Octave—f-w-#8
- 17—Principle—ff-m-#9
- 18—Ophecleide—fff-r-#11
- 19—5½—Quint—f-w-#7
- 20—4—Fifteenth—f-w-#8
- 21—‡V-Harmonics—f-m-160

*9 Polyphonic pipes

†Wind 16"

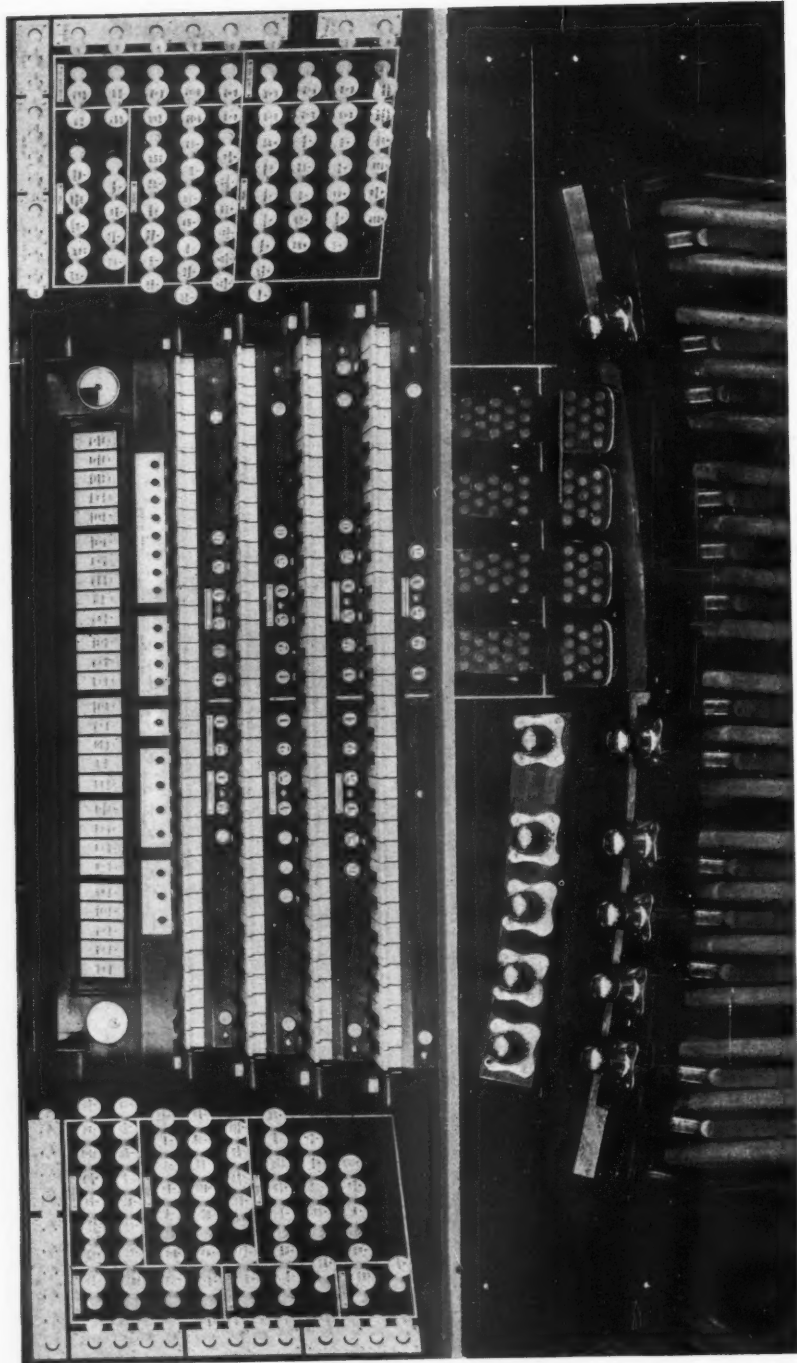
‡15-17-19-21-22

Echo Division: R 2. V 2. S 3. B 1. P 60.

- 22—16-Bourdon—p-w-30
- 23—Gamba—mp-m-#46g
- 24—Open Diapason—f-m-30

GREAT: W 4. R 23. V 19. S 21. B 2. P 1403.

- 25—32-Bourdon—mf-w-61
- 26—16-Clarabella—mp-w-61
- 27—Gross Gelgen—mf-m-61
- 28—*Tromba—ff-r-61
- 29—8-Rohr Flute—mp-wm-61
- 30—Wald Flute—mf-w-61
- 31—Gelgen—f-m-61
- 32—Open Diapason 3—f-m-61
- 33—Open Diapason 2—mff-m-61
- 34—Open Diapason 1—ff-m-61
- 35—*Tromba—ff-r-61



36—5½-Quint Flue—mf-w-61

37—4-Hohl Flue—mp-w-61

38—Geigen—mf-m-61

39—Octave—f-m-61

40—Tromba—ff-r-61

41—2½-Quint—mf-m-61

42—2-Fifteenth—f-m-61

43—†V-Harmonics—mf-m-365

44—(8)-Harp—mp-#1020

45—Chimes—mf-#1030

*10" wind

†15-17-19-21-22

Echo Division: R5. V5. S5. B- P 365.

46—16-Gamba—mp-m-73

47—8-Sallicional—f-m-73

48—Open Diapason—f-m-73

49—Horn—f-m-73

50—4-Harmonic—mp-m-73

SWELL: W4. R18. V14. S16. B2. P 1290.

51—16-Stopped Diapason—p-w-73

52—†Trumpet—f-r-73

53—8-Vox Humana—pp-r-73

54—†Stopped Diapason—p-w-73

55—Vox Celeste—mp-m-61

56—Oboe—mp-r-73

57—Viola di Gamba—mf-m-73

58—Horn Diapason—mf-m-73

59—†Trumpet—f-r-73

60—4-Lieblich Flute—mp-m-73

61—Gamba—mf-m-73

62—Clarion—f-r-73

63—2-Gamba—mf-m-61

64—V-Mixture—mf-m-365

65—(8)-Harp—mp-#1020

66—Chimes—mf-#1030

Tremulant

*12-19-22-26-29

†double mouths

†wind 8"

Echo Division: R12. V8. S8. B-. P 864.

67—16-Oboe—p-r-73

68—8-Unda Maris—pp-m-73

69—Vox Humana—pp-r-73

70—Gedeckt—p-w-73

71—Vox Celeste—mp-m-61

72—Viola de Gamba—mf-m-73

73—4-Lieblich Flute—p-w-73

74—V-Dolce Cornet—p-m-365

Tremulant

CHOIR: W 3½. R15. V12. S14. B2. P 1071.

75—16-Spitz Flute—p-m-73

76—Contra Fagotte—mf-r-73

77—8-Vox Angelica—pp-m-61

78—Sallicional—p-m-73

79—Clarabel Flute—mp-m-73

80—Gamba—mf-m-73

81—Clarinet—mf-r-73

82—Open Diapason—f-m-73

83—4-Spitz Flute—p-m-73

84—Zauber Flute—mp-m-73

85—2-Gemshorn—p-m-61

86—IV-†Sesquialtera—mp-m-202

87—(8)-Harp—mp-#1020

88—Chimes—mf-#1030

Tremulant

*C-c5

†12-17-19-22

ORCHESTRAL: W8. R17. V15. S15. B-. P 1133.

89—16-Contra Viola—mf-m-73

90—Corno Di Bassetto—mf-r-73

91—8-Quintation—mp-m-73

92—Orchestral Oboe—mp-r-73

93—Viola d'Orchestre—mf-m-73

94—Viola Celeste—mf-m-73

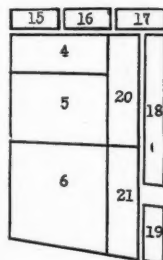
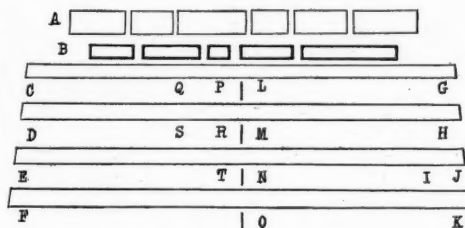
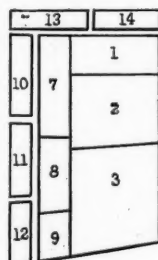
95—Cor Anglais—mf-r-73

96—Flute Harmonic—f-m-73

97—4-Concert Flute—mf-m-73

98—Viola Octaviane—mf-m-73

99—2-Piccolo—mf-m-61



CONSOLE DIRECTORY

- 1—Orchestral. 2—Swell. 3—Choir.
 4—Tuba. 5—Great. 6—Pedal.
 7—Echo Swell. 8—Echo Great. 9—Echo Pedal.
 10—Chimes. (11—Harp, 12—Celesta) to all manuals.
 13—Stop Separations. 14—Tremulants.
 15—Piston Couplers. 16—Crescendo Selectives.
 17—All Diapasons; All Strings; All Reeds.
 18—Sostenutos. 19—Orch. or Tuba alone.
 20—21—Echo Couplers.

A—Couplers to Pedal, Tuba to Manuals, Couplers to Choir, Great, Swell, Orchestral.
 B—Indicators: Solo off, Crescendo Selectives, Echo on, #17 selectives, Crescendo.
 C—Echo release. D—Tuba release. E—Pedal

release. F—Adjuster.
 G—Orch. release. H—Swell release. I—Great release. J—Tutti release. K—Choir release.
 L—M—N—O—Pistons to: Orch., Swell, Great, Choir.
 P—Q—R—Pistons to: Echo Great, Echo Swell, Tuba.
 S—Couplers: S to G, O to G, T to G.
 T—Pedal pistons.
 In left Keyframes: Manual divisions to Pedal.
 In right Keyframes: Unisons off.
 Crescendos, left to right, E, C-O, S, Reg.
 Toe Pistons, top, left to right, 4 on full organ, Echo on and main organ off; bottom row, 4 on full organ, G to P, Full Organ.

- 100—III-Cornet de Violes—f-m-219
 101—(8)-Celesta—p-49 C to c4
 102—Harp—mp-49 FF to f3
 103—Chimes—mf-25 G to g2
 Tremulant
 Tuba Division: W16. R13. V9. S9. B-. P805.
 104—16-Trombone—ff-r-61
 105—8-Trumpet Harmonic—ff-r-61
 106—Tuba Sonora—ff-r-61
 107—Stentorphone—fff-r-73
 108—*Tuba Mirabilis—fff-r-61
 109—5½-Quint Horn—f-r-61
 110—4-Clarion Harmonic—ff-r-61
 111—Tuba—ff-r-61
 112—V-†Grande Fourniture—ff-r-305
 *unenclosed
 †8" wind
 ‡15-19-22-26-29

COUPLERS: 41.

	Pedal	Great	Swell	Choir	Orches.
4		g s	Ss	C	O
8	pGgSsCOt	GgSsCOt	SsCOt	gSCOt	SCOt
16		g s	Ss	C	O

p, g, s, t—Echo Pedal, Great, Swell; Tuba

ACCESSORIES:

- Manual Pistons (Absolute): 38.
 P 6. G 6. g 2. S 6. s 3. C 5. O 6. t 4.
 Pedal Pistons: 8 full organ.
 Manual:
 All stops off

- Echo release
 Tuba release
 Pedal release
 Adjuster
 Couplers duplicated by pistons: (Reversible)
 S to G. O to G. t to G.
 S to S. G to G. O to O. C to C.
 Pistons coupled to Pistons:
 P to G. P to S. P to C. P to O.
 Sostenutos:
 G. S. C. O. t.
 Register Crescendo Selectives:
 G and S with suitable P
 Diapasons with unison couplers
 Reeds with unison couplers
 Strings with unison couplers
 O on-t off. t on-O off.
 Echo to main couplers
 All Diapasons alone
 All Strings alone
 All Reeds alone
 In left key frames:
 E-P. C-P. G-P. S-P. O-P. t-P.
 In right key frames, unisons off:
 G. S. O. C. E. t.
 Pedal:
 Echo on-Main off.
 G to P.
 Full organ
 Crescendos:
 S (3d). C-O (2nd). E (1st). Reg.
 Harp: Degan. Chimes: Degan.

Yon's Twelve Divertimenti

Arpa Notturna

CHARLES HEINROTH

TO my mind, the value of this set of Divertimenti lies in the fact that they constitute a welcome departure from the current stock in trade of the lighter class of organ music. They point a way of escape from the well-known, inane pattern produced by most of our American publishers by the gross, showing nothing so conclusively as the composer's want of the slightest vestige of originality. One composition of this type differs from its fellows merely by a twist of the melody and flimsiest change in accompanimental figure. We reflect sadly: Is this what American organists and the American organ public really desire? Or is it because nothing better in that line is offered. Now these Divertimenti—light, airy and fluffy though they be—each contain at least one idea, musically respectable and artistically vitalized.

They are diverting—a function indicated by the name; frankly intended

to please, entertain, even at times to amuse. By their nature they fit into those parts of the program given over to relaxation or relief of the audience between severer taxes upon the mind. But they are also diversified, both in conception, mood and opportunity for treatment. And, let us be thankful for it, they offer varieties of registration other than the familiar, hackneyed solo effects; some unusual ones are presented, in fact, entire compositions are given over to the exploitation of one particular tonal feature. Take the ARPA NOTTURNA. Whoever heard of an organ composition entirely for Harp Solo? Of course, your organ prude, of the cynic or saint variety, will be ready with the counter-proposition: whoever would want to? Now at this point, don't make the mistake of arguing with him. If he continues to despise everything that tends to diversify an organ program, wait and see where he will end. For our own part, let us remember that just because an orchestra occasionally imitates the bagpipe or even the guitar, it has not for

that reason eternally lost caste nor the participants their standing forever. And if at any time you should find this conscientious objector "chanting seraphically" with Guilment, do not crack a smile at his inconsistency; rather sympathize with him for the narrow gauge he is forcing his mind to travel (and counting it virtue) for the fun in organ playing he is missing and (this in a whisper) the success he is evading. Let us rather turn from such ethical charlatancy to a consideration how best to harp upon a harp, when your harp is not a harp at all, but an organ.

This will depend somewhat on the resources of the particular organ at your disposal. The directions at the head of the composition prescribe: "Harp and soft Flute 8'; coupled to Pedal Bourdon 16'." By Harp is undoubtedly meant the Celesta, which as Celesta Mustel is the latest distinct tone color to be admitted into the legitimate orchestra. It is now also found in most every concert organ and a good many churches as well. Personally I do not think it resembles a harp, though its tone is very beautiful in the middle register, but faint in the bass and very much like a toy piano in the treble; however, it lends itself splendidly to arpeggiated passages. Because of these defects in the extremes of its range, I use it in conjunction with the piano, which also by reason of the sustaining pedal allows a much closer approximation to the desired harp effect; and to obtain that short, sharp pluck or pick of the upper small-stringed register of the harp, I add a soft, pungent string with satisfactory results. While it would be absurd to claim that by some such recipe the identical tone-quality, as it issues from a harp, can be procured, yet I would be willing to leave it to a vote which is or is not the more agreeable musically.

After a preludial seven bars in most approved harp style—broken chords spread in single notes over almost four octaves—the main section appears. It is really amusing how the composer has caught the harp idiom, true to nature—in the distribution of the notes and in its rather vapid melody (also the real thing) providing those obvious

chances for that "laid on" expression, those fervent *accelerandi* and coy re-tards, to which harpists still dearly cling, reminiscent of the empty mannerisms once fashionable in the so-called salon music of the Mid-Victorian period. It is all a splendid take-off. And then in the middle section, how one can revel amid the strings where they are richest. With quickened pulse carrying on most soulfully to the delectation of the audience, until the return of the first idea, now in another garb, with the melody entrusted to the upper part of the double pedal with Cello registration. A Coda of seven bars neatly balances the introduction to a nicety.

Transparent, clever music? I'll say it is. And the best of it all is, no one will have to contribute one penny-worth of thought from beginning to end in hearing or playing it. How rare to find something without pretense these days.

Elan du Coeur

CHARLES M. COURBOIN

THE ELAN DU COEUR is intended to convey the deep and loyal friendship, so often shown by the Italian race, and its sympathetic and unusual harmonies seem seeking to demonstrate this truly, intensely, and insistently. It should, therefore, be played with affectionate feeling, but there should be no tinge of sentimentality or emotional exaggeration, as this would not accord with the spirit of the writer. Towards the last of the composition the feeling of friendship becomes, as it were, almost spoken, and this closing section should be played in the manner of a recitative.



Since the expression of friendship does not occur along mechanical lines, the rendition should be rubato-like in tempo, and should accord with the spiritual mood of the composer. It is as if the writer had sat down at the organ, had been thinking of some cherished friend, and had started to improvise in a mood of friendship and kindness, a

feeling which he seemed to be trying to express more and more until at the end he fully succeeded and was able to convey to his friend the heartfelt devotion which possessed him.

Gesu Bambino RALPH KINDER

MR. YON'S effective composition, *GESU BAMBINO*, serves a dual purpose: first, it paints a beautiful picture of the Infant Jesus; secondly, it makes much and effective use of the chimes. The composition makes little demand upon the mechanical ability of a performer, but does make much demand upon his ability to picture a scene, a requirement in organ playing just as necessary for the concert organist as for his brother associated with "Movie" work.



The form is simple: a type of the Rondo. The key is E. Two introductory measures, in which the chimes are employed, lead us to the main theme, a theme pastoral in character and appealing in spirit. At the beginning of the twelfth measure we find the theme in G, with the "Adeste Fideles" serving as a counter-theme. At the conclusion of the twentieth measure there is a recurrence of the theme in E. Again at measure thirty do we find the theme in G with its accompanying "Adeste Fideles." Finally, and for the third time, at measure thirty-nine comes the theme in E. A peaceful coda of four measures brings the appealing composition to a close.

Humoresque "L'Organo Primitivo" CLARENCE DICKINSON

SELDOM does an organist receive so much return for one minute of playing as in the case of Mr. Yon's fascinating *HUMORESQUE*. Although played in a church, where "No applause" is



requested, the response of the audience is immediate in a whole-hearted chuckle of delighted appreciation.

Suggested by a primitive organ of the Middle Ages, this *Toccata* makes the smallest possible demands on the resources of the organ—an eight-foot Flute in the Manual and a sixteen-foot Bourdon in the pedal; yet with this slight equipment and in the shortest possible space of time it works up to a decided climax by virtue of a very gradual crescendo of interest. Then fashion, bringing a smile to the face of the hearer.

The composition is a charming fancy, a perfect little work of art in miniature. Although technically easy it demands of the organist a steady control of rhythm and a sense of humor.

Speranza (Hope) CLARENCE EDDY

I AM glad that Mr. Yon has dedicated this delightful little composition to me, for I consider it the gem of the collection. It is quite evident that he is very fond of a good Diapason for he has written the solo part for this distinctive organ tone. His own registration for the main section of the piece is as follows: Sw. St. Diapason, Violina 4', Vox Celeste, Salicional, Soft Mixture; Gt. Open Diapason; Ped. Open Bourdon 16'.

This I would not change, inasmuch as the tone colors are admirable, but the Great Open Diapason is usually, if not always, unenclosed, and it is therefore non-expressive. From a musical point of view the solo would be greatly enhanced in beauty if played by an expressive register, preferably of the Diapason type, and upon my own organ in the First Presbyterian Church, Oakland, Cal., I obtain an effect of wonderful nobility by using the Stentorphone 8' and Melophone 8' of the solo organ, which are enclosed and very expressive.

The opening phrase of the melody appears in the second measure in the



left hand; the eighth-notes in the pedal are most effective if played staccato by the left foot, with the wood Open Diapason 16' and Bourdon 16'. I would not change one iota of Mr. Yon's registration for the Swell, for to me his accompaniment is most unique, original and fascinating.

The middle section (Adagio) with its added soft reed (Oboe), Vox Humana, and Tremulant, is exceedingly effective if played legato and with expression. Immediately following the two closing measures of this section, played by the Vox Celeste, Vos Humana, and Tremulant, the flute-like solo passage should be played upon the Solo Melophone alone, or the Choir Melodia with Trem-

ulant; while the Swell continues with its accompaniment to the end with precisely the same registration.

Trio all' Ottava

T. TERTIUS NOBLE

THIS melodious and charming number leads off with a simple theme in the key of G major, immediately followed by the same theme one bar later in the left hand, and in the pedal at the third bar; the canon is strict and is continued for twenty-two bars without interruption, ending with a short coda of three bars. For the perform-



ance of this trio the manuals should be uncoupled, and registers of great contrast should be used, the pedal should be soft 16' and 8'. Excellent suggestions have been made by the composer as to effective light and shade.

My Best Organ Compositions vs My Best Sellers

A Symposium

James H. Rogers

MR. ROGERS was born at Fair Haven, Connecticut, February 7, 1857. For a brief sketch of his activities the reader is referred to our issue of January, 1919. James H. Rogers is one of the most important names in American music worlds and it is a difficult thing to say much about him without drifting to superlatives because of his genuineness of character and the breadth of his sympathies for all his associates in the organ world. After repeated urgings, which had to be numerous in order to be able to include this most prominent name in our symposium, Mr. Rogers wrote:

"The editor of the *AMERICAN ORGANIST* desires me to say something about my organ pieces, and he is a very persuasive person; if he were not these lines would never be written. I understand that a similar invitation has been extended to a number of my colleagues in the art, or science, or trade, of writing

music for what we organists are pleased to call the king of instruments. It will be interesting to observe the diverse methods of my colleagues in approaching the subject.

"It is hardly necessary to point out that the matter is one of extreme delicacy. How to be one's own press agent, while still preserving due regard for that modesty regarding one's efforts which is the chiefest ornament of nature, as well as of youthful years—that is the problem. The answer is doubtless to be found in an attitude of detachment toward one's own work. But how achieve such an attitude? Can it, indeed, be achieved? I question it very much.

"Now, a great many organists, not only probably, but certainly, heartily dislike a great deal of my music. (I hope there are none who absolutely hate it all. But there may be such). As to this, I yield them nothing. Nobody could possibly dislike a no inconsiderable part of it more violently than I do myself. Why

was it ever written? Well, unquestionably it sounded better to me at the time it was set down than it does now.

"And as for the reasons for writing, anyway, Andrew Lang once gave a pretty good answer to someone who asked him why he had written a certain book: 'Why does the plumber plumb? Why does the burglar burgle? Because it is their metier.'

"I am asked to name the pieces I consider my best, and to give reasons for my belief. It would be easier to compile an index expurgatorius. This, however, I firmly decline to do, for obvious reasons. Undoubtedly, I have, before now, given such information, or rather, such more or less informing personal opinion relative to music of mine. But it was done in the strictest confidence, and, even if a stamp is enclosed for reply, I do not guarantee an answer to such inquiries.

"Organists are as keen searchers for novelties as any public performers. In fact, their only rivals in this respect are singers, who are always on the lookout for something new. Pianists, for the most part, are hopeless. Nine-tenths of their programs might have been made up fifty years ago. Orchestra leaders are doing fairly well as regards novelties; and the situation is improving in encouraging fashion.

"But I digress. Indeed that is about all I have done.

"There is, then, a great demand for new organ music; and so in one way or another writers of it get by.

"Now then, having rambled thus far, I feel I must cease sparring for wind and hew to the line. (Which might be called metaphorical double counterpoint). I have written quite a great deal of organ music, long pieces, short pieces, and pieces of medium length. Strange as it may seem, the longer pieces have been played the most.

"A great many organists possess my solitary SONATA, and quite a number of them have used it, so I am encouraged to believe that they find it effective.

"Any who are dissatisfied with their investment I would ask to send complaints to Harvey B. Gaul, at whose suggestion I wrote the piece.

"Said Harvey to me, one day: 'Why don't you write a sonata?'

"'Why not,' quoth I. Suiting the action to the word, I proceeded to do so.

"Concerning this composition I might say, further, that it is in the key of E minor, and that it is neither very long nor yet very difficult, though hardly to be played at sight save by better players than its composer.

"Then there are two SUITES, the first of which, consisting of four movements, PROLOGUE, MARCH, INTERMEZZO and TOCCATA, has been more widely used than any other of my organ pieces. Why? I don't know. Somebody once wrote me that it was 'practical.' Not very effusive praise, but I dare say that's the reason.

"My SECOND SUITE has gotten about pretty well, and so has a CONCERT OVERTURE, which (though I know I lay myself open to a charge of ulterior motive) I will say sounds harder than it is.

"That is the whole list of my opera magna. (If that isn't right, please fix it up for me, Mr. Editor; it's a long time since I have been to school).*

"Comes quite a procession of shorter pieces. What is there to say about them? I don't know, except that they may serve the usual purposes of church service and maybe recital. There is a GRAND CHOEUR; and several marches, sorties and so forth, to speed the parting congregation; and there are plenty of melodious numbers designed to sooth the listening ear. Some are for special occasions, as, for examples, a BRIDAL SONG and a CHRISTMAS PASTORALE. My last contribution is a little book of seven preludes and intermezzos (let it stand, Mr. Editor; I can't bring myself to write 'intermezzi') set down—dare I whisper it?—with one eye on the 'pictures.'

"Summing the whole matter up, I think I can truthfully say this much: that although once or twice I have been beguiled into letting the thumb of the right hand toot a four foot flute in the Great in conjunction with a Swell solo s'op, I have never yet rewritten Lemare's Andantino in D flat."

The complete list of Mr. Rogers' published organ works follows:

(*Sorry, Mr. Rogers, but I don't know any more about it than you do, and in fact not so much; it takes all my spare time trying to deal with the English language without getting into hot water with one or the other half of my readers.—Ed.)

Arioso. Berceuse. Bridal Song. Canzone Pastorale. Christmas Pastorale. Concert Overture. Cortege Nuptiale. Festive March. Grand Choeur. Invocation. Madrigal. Meditation. Prelude in D. Prelude in D flat. Processional March. Reverie. Second Toccata. Seven Preludes and Intermezzos. Sonata in E minor. Sortie in F. Sortie in G. Sortie in D minor. Suite (No. 1). Suite (No. 2).

Oscar E. Schminke

MR. SCHMINKE was born in New York City December 12, 1881, graduated from the College of Dentistry in 1903 and practised dentistry for six years, when he gave it up in preference for music, particularly composition. Mr. Schminke studied harmony with Max Spicker and piano and organ with Gaston M. Dethier. His interest in music developed very early, for at the age of 15 he was already playing the organ in church. Of his organ compositions Mr. Schminke writes:

"I am somewhat at a loss just how to answer your queries. The attitude of many prominent organists toward my work has been most encouraging, and I take the present opportunity of thanking the fraternity for my cordial reception.

"The MARCHE RUSSE, which happens to be best seller, I would scarcely class with my worst efforts. I would like, however, to call the attention of our readers to two more recently published compositions. The first, an ELEGY, written some years ago, is the outcome of a number of soul-racking experiences—among which was the death of six members of our family within the space of a year. The tragedy of the steamship Titanic was also to some degree in my mind while writing it. The introduction (an orchestral effect—muted horns—with

pp roll of the kettle drums) represents Fate in the shape of Death—a premonition as it were. The main body of the piece is a lamentation which works up to a tragic climax for the full organ. Then follows a lyric theme, very poignantly harmonized, which might represent the love born the departed. A modulatory passage, typifying in a small way, the wrangle of the soul with Death, leads in a gradual crescendo to the reëntry of the Fate motive. (Tuba mirabilis plus the full organ, with a long trill in the pedals) Death triumphantly gloating over his victim. An abridged recapitulation of the main theme (muffled despair) concludes the piece. Because of its intimate connection with my life experience, this composition has a warm place in my affections.

"Another work to which I would like to direct attention, is my transcription for organ, of Chopin's stupendous Octave Etude (Opus 25, No. 10) which Messrs. Heinroth and Dethier are at present playing with great success. It differs from the average arrangement in being an amplification or recreation rather than a reduction of the original. The pedal passages are not nearly so difficult as they look, provided the performer will play them from the ankle only, with quiet knees. The effect on the organ of this wonderful poem is very striking; when played at the proper speed, it appears to the audience as a veritable 'tour de force.'

"Here is a list of my published work for organ:

Chopin Etude Opus 25, No. 10
Elegy
Festal Postlude
Marche Russe
March of the Toys
Pastorale"

Photoplaying

Essential Attitudes Toward the Drama

GEORGE LEE HAMRICK

IN OUR outline in the preceding article we stressed the necessity of recognizing the intensity of emotions and the classification of the various forms of the drama. Each classification must be thoroughly analyzed so as to occupy its proper sphere in musical treatment when

we later come to consider that phase of photoplaying.

The student may as well make up his mind to a severe application of his time and thought to this study, for here is represented in the simplest form the fundamental principals of the dramatic

art. If the interest one feels for the subject does not warrant a systematic study he had better turn his thoughts to other fields of endeavor.

The majority of performers undertaking this work have passed the most receptive years of the mind for acquiring additional learning, but in our study we are very fortunate in that we make use of sight—a most effective medium of appeal to the intellect. One other requirement is concentration. This may be defined as intensified attention, and is solely a matter of practice. Even failing for a time, constant efforts will bring the reward.

Suppose, for example, that you have just returned from a theater where you witnessed a drama. How much of the story could you relate in such a way as to actually interest one who had not attended? You could tell, perhaps, of the appearance and manner of the performers or someone you had seen, or of some other trivial incident; but your mind has been passive, roaming at random from this to that, merely as a casual observer. Even though you were interested in the story of the drama, it was only as a matter of passing incident. But put your mind to work, concentrate upon each idea as presented, get a vivid impression, and then be ready for the next and each successive development. The result from this kind of attention will be quite a different matter, as the mind has had no time for non-essentials, and concentration has created a lasting impression.

I recall an interesting incident of the passive and active mind. It was an informal banquet given for a visiting celebrity and I was seated close to an acquaintance who was quite a success as a *nom-de-plume* writer for a local paper. However, he was present as a guest and not in his official capacity. In the midst of the evening the conversation drifted to live topics and the owner of this paper, also present, suddenly desired the occasion "covered" for the press, and asked my friend to do so. Instantly he seemed as transplanted and remarked to me that for him an interesting social affair had suddenly lost its charm and become a business proposition.

In our study of the drama we get something of the same effect, as primarily we do not witness a performance for pleasure. In my photoplay work when re-

viewing a picture preparatory to playing it, my entire attention is centered upon studying the length and emotional classification of the various scenes. If the production is good from a playable standpoint, it leaves me with a good impression. If little opportunity is offered for artistic work, or the picture is unsuited to the organ for an accompaniment, it seems poor. But the manager looks at it from a box-office angle.

In the primitive development of the drama, effect was a matter of little importance; the dialogue was deemed sufficient within itself, as the larger part of the devotees were highly educated, and no need was felt for other attending agencies. Dramatists love to tell us of the time when a placard stating the locale of the scene was all that was necessary; to mark a lapse of time between scenes, a curtain was lowered and raised. But soon followed artificial scenery, affording a greater scope to the cast of scenes in truer realism. All of the means of obtaining effect combine to produce art of Stagecraft, and we speak collectively of the final result as "atmosphere."

When we come to realize that every word spoken, every gesture and expression, even the scenery, mechanical effects and incidental music, are all agencies designed to create the maximum of heart-interest, we learn that concentration is of utmost importance if we are to receive the fullest benefit of the drama. The atmosphere of a performance is as essential as the plot itself, and the student of photoplaying must appreciate the various means contributing to it, so that when he comes to the point of adding his music as the final agency, it will be in perfect harmony.

Even the trivial banter between the lesser characters—often in a humorous vein—is not without purpose, and frequently a character, such as a chirping old maid of an English dude, will be introduced for the specific purpose. This is a play upon the emotions, a trick of the stage to relieve for an instant the severity of the plot. Each succeeding dramatic situation relieved in this way becomes more intense until the apex of the plot is reached in the climax, usually near the close. The anti-climax is that part immediately following the climax, and is necessary in bringing the play to a final conclusion.

A certain amount of preparation before witnessing a drama for the purpose of studying it is possible and will make it easier to grasp the plot in its formation. The publicity given a production in advance of its showing offers information concerning the idea of the play. A herald often offers a synopsis. The program will acquaint us with the cast of characters, time and place, and a synopsis of the acts and scenes. By familiarizing ourselves with this in advance we have selves that will enable us to thoroughly appreciate the foundation leading to the plot, the solution of which is the body of the play; and the previous information will enable us to keep up with the story and at the same time devote attention to the atmosphere and other details of stagecraft connected with the presentation. Of course there can be no denial that this procedure will to a certain extent rob us of emotional interest in the play. The agencies backing up the plot, as we have said, are just as important as the plot itself, and as prospective photoplayers we must give them more atten-

tion than the casual theater-goer does who scarcely realizes the means contributing to the effects, for, like good breeding, to be effective they must not be forced or obtrusive. The emotional interest will be there without effort—not so with the other details—hence the stress upon these points.

After giving a play this treatment, we should be able to write from memory a brief outline of the characters, scenes, plot and development, and the means producing the atmosphere, all properly classified. It will be of interest to compare our own views as to the faults or excellence of the production with those of the experienced critics in the papers the following day.

Later in our career as a theatrical organist when our hours will not permit a frequent attendance at other theaters (unless we are more than usually successful with substitutes) we will be more than thankful for every well-used opportunity to become familiar with dramatic art and stagecraft in their original form.

Examinations

As the Examiner Sees Them III

LATHAM TRUE

MODULATION is a variation on the subjects we have already considered. It is designed to test the candidate's knowledge of key-relationship. Modulation is possible, of course, from any one key to any other. The problem is how to make the transition most musically. The question for paper work may read thus: "Continue the following passage (two measures being given, perhaps in the key of G major) modulating through E minor, B minor, D major, A minor, C major, A \flat major, C minor, back to G major." The first step is to determine the length of the exercise within which so many modulations can be comfortably introduced. Probably sixteen measures would be none too many to accommodate seven different transitions. Then the position and character of the cadences must be decided upon. The matter of key sequence is in itself a problem, and the candidate may even go so far as to sketch in advance the

forms of cadence occurring at the end of the fourth, eighth, and twelfth measures, and thus secure the strongest possible keys at these strategical points. These major problems solved, of next importance are the choice of the remaining transitional chords and the manner of their introduction. Successfully to accomplish all these things requires a considerable knowledge of the chords common to different keys and of the harmonic value of such ambiguous chords as chromatic triads, Neapolitan and augmented sixth, and diminished sevenths; for if a modulation must be made it should be made in the best possible way. Finally, as in all modern composition, the matters of melodic fluency and independence of middle parts should receive attention. The candidate is expected to recognize most of these problems and to respond intelligently to the hints that any skilled examiner will surely give.

It would be easy to write many pages

in elaboration of the few principles upon which I have touched so lightly, but their application to other harmonic tests is obvious. Let us now turn briefly to counterpoint, which, of all requirements for degrees and diplomas "is to a majority of candidates the most frequent cause of failure, simply because its aim and end are often neither understood nor appreciated." The end is the attainment of the ability to write melodiously for parts in combination. The relation of counterpoint to free composition is exactly that of finger technic to piano playing. It is not to be exhibited as an attainment in itself; but without it one makes but a sorry showing as performer. Counterpoint cannot be mastered off-hand nor quickly. It must be assimilated, and its assimilation takes time. The prospective candidate is therefore urgently advised not to leave counterpoint to an eleventh hour, lest repentance come too late—for come it surely will.

Those of us who have studied counterpoint under different instructors have frequently been puzzled at the existence of a considerable discrepancy of opinion as to what is and what is not permitted. In many cases instructors themselves are too hide-bound. They impose upon the student stricter limitations than are called for by the rules. Speaking of the dangers resulting from this practise, Cuthbert Harris of London, a successful ex-

aminer and coach, says: "This cramped and distorted view of the subject is a cause of failure far more often than the non-observance of rules. The candidate who is content with mere correctness is as certainly doomed to failure as he who entirely disregards the rules and general principles of the subject; and in both instances the result may be a style of writing that is as ugly as it is uncontrapuntal. . . . The candidate who aspires to pass-lists must not only show technical correctness; his work must also exhibit a high standard of part-writing."

In May, 1911, the Council of the Union of Graduates in Music and the Council of the Royal College of Organists, in England, issued a series of twelve Recommendations, embodying the private and unanimous opinion of the professors of music in the Universities of Oxford, Dublin, Durham, and London, together with other experienced theorists, on points of counterpoint about which they had found wide divergencies of opinion to exist. These are published in the preface to Charles W. Pearce's *Students' Counterpoint*—and doubtless elsewhere as well. Since these rules are wholly sane and are backed by such a strong consensus of expert opinion, I have no hesitation in recommending them to prospective candidates in counterpoint as a safe guide to be used in connection with established text-books.

Organ Playing

Pedal Technic: Choice of Shoes

HOPE LEROY BAUMGARTNER

FEET, shoes, and brain are the factors in pedal playing.

Important as feet are in this triple alliance, our consideration of them will be limited to the observation that since we are never consulted in their making and can exercise no control over their eventual shape and size, we must simply accept what Nature gives us and do as well as we can with the gift.

But shoes are not to be mentioned in the same breath with the gifts of Nature—nor, for that matter, in these days, in connection with the word gift in any sense. Being a distinctly human invention, shoes are subject to the whims of

their designers, so much so that with each change of fashion it becomes necessary for those who play the organ to make at least a partial readjustment of their pedal technic. It must be obvious that any considerable difference in the proportions of the heel, arch, and toe of a shoe must involve a corresponding difference in the manner of placing the foot on the keys, and the disadvantage resulting from a poor choice of shoes for pedal playing goes without saying. It might be a worthwhile venture for some enterprising manufacturer to develop a standardized organist's shoe, but since such a thing has never been done (and prob-

ably never will be, as long as organists have individual preferences) the best help we can give the beginner is a warning against a few types he would do well to avoid.

A lady pupil of mine once came for her first lesson, wearing a pair of fancy pumps, the two French heels of which, at a generous estimate, may have had a combined surface of one and two-fifths square inches. Lacking wherewithal at the moment for further tribute to King Leather, said lady, much against the teacher's protests, undertook her course of study with this handicap: what time she was not engaged in extricating the heels from between the pedals she put in with practise for toes alone, but even this was rendered hopeless by the scandalous height of the heels, which made any free and natural stroke of the fore part of the foot entirely impossible. With men students the problem of heel surface is often exactly the reverse, for the present tendency in men's shoes seems to be in the direction of heels that are too wide, too long, and too low for convenient manipulation of the keys, and considerable care in selection is demanded, if the ordinary difficulties of pedal technic are not to be further increased.

What is wanted for players of both sexes (as far as it may be possible to reconcile the ideal with Nature's diversity of foot dimensions) is a U-shaped heel not less than two nor more than two and three quarters inches in width at the widest point, and not less than two nor more than three inches in length at the longest point. Heels of smaller dimensions do not afford a very sure grasp of the keys, while those of greater dimensions are almost sure to be in the way. Particular attention should be paid to the length of the heel under the central portion of the foot, for the more clear space you can

obtain between this line and the ball of the foot, the better equipped you will be for the always difficult task of playing legato thirds with heel and toe of the same foot. The playing of thirds demands also that the heel be not too low, in order to avoid accidentally depressing the intervening key. This requires a heel not less than five-eighths inches in height—three-quarters or seven eighths inch is more convenient in most cases; but a heel of greater height than one inch should be avoided. With regard to the forepart of the shoe it is a safe rule simply to avoid freak shapes: excessively pointed and excessively rounded toes are equally bad. It is well also to avoid all widely projecting soles, remembering that the snugest fit compatible with comfort is always the best. Because of the frequent necessity for forward and backward sliding of the foot, rubber and composition soles and heels, which have a tendency to resist the required freedom of motion, should be avoided.

From the foregoing it will appear that a wise choice of shoes is the first step in acquiring the technic of pedal playing. But since the real seat of pedal (as of manual) technic is the brain, and since the actual placing of the feet on the keys and the direction of their subsequent movements demand clear thinking of a high order, it will be seen that the mental factor in the end is the most important of the three. The brain must be taught to exercise a direct conscious control over the movements of certain muscles of the feet and legs, which, in ordinary life, are almost invariably employed subconsciously. Herein lies the necessity for extended practice of such technical studies as those of Nilson, which provide the means of simultaneously developing both mind and muscle.

Contrapuntally

Passive and Active Melody Notes

CARL PAIGE WOOD

A STRONG factor, although not the only factor in determining melodic progression, is the inherent quality of the several scale tones, i. e., 1 and 3 (sometimes 5) are passive, stable, self-sufficient in character, while 2, 4, 6 and

7 are active, unstable, dependent, and tend to proceed to the nearest stable tone. When this tone is only a half step distant the tendency is strongest, e. g., 4-3 in major, 6-5 in minor, and 7-8 in both modes. The 5 appears sometimes in the

light of a magnet for 6, sometimes in association with other unstable tones in the dominant harmony, when it tends to find stability by leaping to 1. Melodies may be constructed (see D 4) exemplifying nothing but the progressions mentioned in this paragraph one after another (1, 3 and 5 being passive and therefore unhampered in their progression).

The primary qualities of the scale tones may be suspended or overruled in several ways. A prevailing scale line in the melody obviously carries all the tones with it, regardless of a tendency in the opposite direction. (See measure 2 of D 2 as previously quoted). When a certain harmony is understood or assumed it is easy for the melody to skip from one tone to another of that harmony, resolving only the last tone when the harmony changes. (As in measures 3 and 4 of D 3). When a tone naturally stable, as 1 or 3, is associated with another so as to form a dissonance it becomes harmonically unstable and tends to resolve. Note A 41 and A 42, two phrases largely disjunct; observe the diminished intervals in the first and the chord outlines in the second. These examples also are in

equal motion. Similarly other scale tones may from their harmonic associations acquire qualities different from their original ones. In general when a skip is made to a tone which is unstable, the skip should be in the direction opposite to the resolution. This is a corollary of the rule stated above, that after a skip the melody should usually turn back.

Write many melodies illustrating the above points. Some may be written with notes of equal length, but much practice is desirable in the direction of rhythmic diversity, and in all the ordinary varieties of measure. Careful attention to the relative accents in the measure is necessary. A long note gives more stress than several short ones, and should be placed where the stress belongs rather than the reverse. Do not use too many different note values in a single melody, but strive for the greatest possible number of rhythmic figures with two or three values. A certain unity of style should also be preserved in the rhythm of the melody as a whole. A 41, A 42, and D 5 may serve as models. D 5 shows a period of two phrases and notes of unequal lengths, but practically all conjunct motion.

Via the Absey Book

Color

IF IT were not for orchestration any musician would be able to write effectively for the orchestra. If it were not for registration anybody would be able to make a fair success as an organist. Just as an orchestral composer must know the characteristics and limitations of every instrument in the orchestral world, so also must the organist know the characteristics of every voice in the organ. But besides this fundamental and self-apparent fact there is this other qualifying condition, that the better an organist knows his tones and the finer the distinctions and graduations of tone qualities he is able to appreciate, the farther away does he drift from accurate contact with his audience.

When the wine cup was yet full they had "professional" tasters whose duty it was to take a sip of each shipment of wine and whiskey in order to definitely establish its exact quality. The ordinary man would hardly be able to distinguish

ten per cent. of the graduations the expert taster recognizes. So also does the expert who deals with color recognize fine shades that entirely escape the rest of us. When the public hears organ tone it recognizes certain differences which are more or less marked, but a little experiment will show a surprising lack of appreciation, or rather perception, of many of the tone colors we recognize as quite distinct.

If our registration is conservative and not exaggerated, it may please us, but it will not strike the average hearer with anything like the degree of contact we intend. This brings on a new phase of registration which demands consideration, and our organ playing should be planned accordingly.

Bright colors, dull colors, solo colors, everything we do in color registration should be accented, exaggerated, made just as marked and different as possible. A little color change is none at all to an

average hearer. And if organ playing is all done on one monotonous tone color it is not organ playing at all, but merely noise. The thing that distinguishes the organ from all other instruments is its remarkable variety of tone colors. If a composer wrote for the orchestra and used all his instruments all the time, with no variations of tone color, there is no conductor in the world who would even trouble to read beyond the first two or three pages of his score.

Trusting to pistons to get variety of tone color is the wrong way. Pistons, even when adjustable, are more or less stereotyped in their effects, unless they are of the Dual type. Hand registration is the only safe method, and it is wholesome to have many practice periods when all registration is done entirely by hand; in no better way can the subject of registration be mastered. Drive always for distinct and exaggerated differences and contrasts.

One of the worst enemies good registration ever met is the coupler. An innocent and very helpful thing in itself, the coupler readily lends itself to very great evils. It couples contrasting organs together and thus destroys the contrast of each. If a Swell string is coupled to a Choir flute and both are coupled to the Great diapason, when the three manuals are used for contrast there is no contrast except in power. But if the couplers are not used there are three distinct colors available. Power and loudness are not nearly so desirable as we seem to think them, and when we sacrifice contrast for the sake of power or body, we destroy art and create noise. If a vote is taken from a hundred music lovers, ninety-nine of them will say that they like the "soft" music best—fortunately for us, for it gives the small organ its chance at real registration by eliminating the need of coupling for power alone.

Points and Viewpoints

Churchmanship

ERNEST H. SHEPPARD

THE whole responsibility of the church organist to my mind rests on the question of Churchmanship. I can safely gamble that the greater percent of organists, though many are excellent musicians, give little or no thought to the churchmanship side of their vocation. They look upon the work as a jolly good thing. Their standing as organist gives a certain amount of prestige in the community, through which they build up a teaching connection and make a comfortable living, a part from the salary (sometimes a mere pittance) they receive as organist. It is the things tagged on to an organistship that induce many to take up the church work, not the true spirit of churchmanship. It is a much more comfortable occupation than sweating in a factory or office, and we do not have to wear overalls and get begrimed with grease and oil.

I do not wish to appear a religious fanatic, for I hope I am a very sane-minded person, but I have known so many who have had no thought of religion at all that I have long concluded that this is one of the chief reasons, if not the chief, why so much of our church music is so wretchedly poor.

Take for instance a man who smokes in the church-chapel where rehearsals are held, or who slips into a small room behind the organ to enjoy a cigarette during the sermon, who is seldom on time or who loses his temper and the control of his tongue in front of young choir boys; are such men fit persons to choose or lead the musical portions of the worship of Almighty God? Can such a one

be expected to play the organ in a spirit in keeping with the service of the church?

To fully realize the function and power of music as an aid to Religious Worship, a man must realize the necessity and value of his churchmanship. All the misuses and abuses of the organ in the church service are the result, directly or indirectly, of this lack of churchmanship, indiscretion, need of realizing the fitness of things.

There is nothing more capable of showing up our weaknesses, and nothing more noble and worthy to reflect our inmost thoughts and spiritual attitude than the organ, and it rests with each individual to make our instruments (as our medium) worthy of our calling. If we could only "hear ourselves as it hears us" we would strive to eradicate these faults and with a true sense of our churchmanship realize our responsibility and raise the standard of our church services such that they would be a power of greatest good to the greatest number.

Churchmanship begets Religion; Religion begets Character; and Character begets the power of realizing our responsibility as ministers of the Church.

Let us awake to our Churchmanship!

Corrections

OWING to the difficulty of reading penmanship from a strange hand, many errors were made in the letter of Dr. Orlando A. Mansfield on Cromwell. "Tyraded" should have been "degraded;" "church music of Charles I" should have been "church music of the period of Charles I;" "Fulton" should have been "Milton;" "Bishop Kew" should have been "Bishop Ken."

One or the Other

CARL C. CHRISTENSEN

I MAINTAIN that an organist has no business to give the world through the "movies" his best efforts during the week, and the Lord what is left on Sundays at the services. I am absolutely opposed to serving two masters. The church needs consecrated organists—not consecrated dollar chasers. My salary as the oldest organist in this place—31 years of service in the First Congregational Church (Peoria)—does not matter. I have learned to sacrifice and to give the best in me to the glory of God in all humility and I find joy and strength in doing so.

Repertoire Suggestions

WALTER HEATON

PRELUDES

Bach	Adagio (Sonata 1)
Maily	Evening Prayer
Mendelssohn	Adagio (Son. 1)
Mendelssohn	Allegretto (Son. 4)
Mendelssohn	Andante (Violin Conc.)
Meyerbeer	Baptismal Song
Merkel	Adagio (Son. 5)
Miller, R. K.	Elegy
Smart, H.	Evening Prayer
Rheinberger	Intermezzo (Son. 4)
Stebbins	The Swan
Wesley	Holsworthy Church Bells

POSTLUDES

Bach	Allegro (Con. in G)
Bache, F. E.	Andante and Allegro
Chauvet	Marche Religieuse
Driffl	Toccata (Suite in F)
Guilmant	March aux Flambeaux
Handel	Sing unto God
Hayte	Fantasia Cm
Mendelssohn	Allegro Maestoso (Son. 1)
Roeckel	Canto Drammatico
Silas	Elegy
Smart	En Forme d'Ouverture
Smart	Postlude C

CHORUS ANTHEMS

Goss	The Wilderness
Haydn	Gloria (First Mass)
Jordan	Let All the World
Maunder	O Come Let Us Sing
Nevin, G. B.	Look Upon Zion
Page, A.	Rejoice Ye With Jerusalem
Rogers	Awake Up My Glory
Rogers	Who is Like unto Him
Scott	The Earth Shook and Trembled
Turner	Great and Marvellous
Wareing	The Lord is My Shepherd
Warren	Even Me

Improvements

Pedal Divider

THERE is a growing demand for a divided pedal capable of producing somewhat the same effects which Mr. Lemare was among the first to popularize when he added a staff to the organist's score and used an otherwise unoccupied thumb for an additional melody. In the pedal it takes the form

of a solo passage without the pedal registers for the right-hand part of the pedal clavier and a regulation bass without the manual couplers for the left-hand portion of the pedal clavier. In its perfection the device does not yet exist so far as we are able to learn, but it does already exist in miniature form under the label of "Pedal Tenor Release," and in this form it merely cancels the pedal registers of the pedal clavier above middle C.

Obviously this is only a transitory device and cannot be retained permanently, but it is a step in the right direction. There are no mechanical, and no musical, reasons why the device should not be perfected at once under the label "Pedal Divider" or any other label that will actually fit the operation of the mechanism. What is needed for this double pedal work is absolute silencing of all the pedal registers of the pedal clavier above middle C and the silencing of the manual to pedal couplers below it, with the result that on the upper half only the manual couplers are effective and on the lower only the pedal registers. Whether or not the device should be made more complex, so that when any two notes are played on the clavier the upper one will sound only the manual couplers and the lower only the pedal registers irrespective of the position of the two notes, is questionable. If that were done, and it is easily possible, what would happen if a bass note alone were wanted, or a solo note alone? Such a complex mechanism might be too expensive for general use, and anything that comes under such prohibition is not worth serious consideration.

Since the device is a coupler, or a form of coupler, it should invariably be operated in the console by a device exactly similar to the couplers and located with them. No harm can come of an over-crowded console if its various mechanisms are properly located strictly according to function, and there is no warrant for any other procedure.

Church of the Presidents

ST. JOHN'S Episcopal Church, Washington, D. C., was built in 1816 by Benjamin H. Latrobe, the architect who restored the White House after it had been burned in 1814, and it stands to-day pretty much as originally built, with but few changes in appearance. The congregation is a wealthy one and includes many of the prominent government officials of the Nation. The following Presidents attended St. John's regularly during their administrations: Madison, Monroe, Van Buren, Tyler, Taylor, Harrison and Arthur.

The organ was built by Haskell and is a four manual instrument of 43 registers, with every pipe under expressive control of crescendo chambers. The choir, during the regime of Clement Campbell, who has transferred his activities to the Metropolitan district) numbered 24 boys and 10 men. Both ex-President Taft and President Wilson are favored with Episcopal wives, as a consequence of which St. John's Church has frequently been their place of worship.

Recital Programs

SAMUEL A. BALDWIN—New York

Frescobaldi Passacaglia
Bossi Hora Mystica
Bach Sonata E \flat
Hollins Spring Song
Wagner Walhalla Scene—Prize Song
Wagner... Dreams (Tristram)—Isolde's Death

Hollins Bridal March
d'Evry Meditation—Toccata
Lemare..... Second Andantino D \flat
Federlein Scherzo-Pastorale
Nevin..... Tragedy of a Tin Soldier
Guilmant Fugue D
Macfarlane... Evening Bells and Cradle Song



ST. JOHN'S CHURCH, WASHINGTON, D. C.

Foote Suite D
Beethoven Largo (Op. 2, No. 2)
Bach Prelude and Fugue Am
Serracant Ofertorio
Bonnet..... Romance Sans Paroles—Ariel
Hollins..... Benediction Nuptiale
Wagner..... Siegfried Forest Music

JOHN DENUES—Baltimore

Noble..... Prelude (Gloria Domini)
Rachmaninoff Serenade
Guilmant Sonata 4
Frysinger Scherzo Symphonique
Sibelius Finlandia
Guilmant Lamentation
Schumann Abendlied
Kinder Jubilate Amen

WILLIAM H. JONES—Raleigh

Hollins..... Concert Overture Cm
Rachmaninoff Melodie E
Bach Fatasia and Fugue Gm
Saint-Saens Benediction Nuptiale
Wolstenholme. Sonata in the style of Handel
Fletcher Fountain Reverie
Dubois Flat Lux

Wahner Lohengrin Prelude
Borowski Sonata Am
Stoughton Garden of Iram
Saint-Saens Prelude to The Deluge
Guilmant Prayer and Cradle Song
Rogers March (Suite I)
Dvorak Humoreske
Boccherini Minuet
Wolstenholme Finale B \flat

EDWIN ARTHUR KRAFT—Springfield, Mass.

Hagg Marche Triumphate
Rachmaninoff Serenade
Dethier The Brook
Rimsky-Korsakoff..... Song of India
Hollins Scherzo
Wagner Tannhauser Overture
Hayden Minuetto
Lemare..... Toccata Di Concerto
Stoughton In Fairyland
Johnson Pavanne
Wagner..... Ride of the Valkyries

Johnson Pavanne
Frysinger..... At Parting of Day
Parker..... Concert Piece in B

T. L. RICKABY

Diggie California Suite
Diggie Willows—Elegie Romantique
Bach..... Prelude and Fugue Cm
Stoughton Legende
Sheldon Laudate Dominum
Parsons Dream Melody
E. M. Read..... Processional March

ERNEST H. SHEPPARD—Warren, Ohio

Becker Praeludium Festivum
Mason A Cloister Scene
Sheppard..... A Desert Song
Faulkes Sonata Am
Johnston Evensong
Tombelle March Pontificale
Foote Nocturne
Bonnet..... Romance sans Paroles
Smart Postlude D

FREDERICK D. WEAVER—Baltimore

West Fantasia
Becker Cantilena
Held Dolore
Miller Scherzo Symphonique
Jepson L'Heure Exquise—Pantomime
Dethier Allegro Appassionato

CARL R. YOUNGDAHL—Red Wing, Minn.

Mendelssohn Sonata 2
Rubinstein Kammenoi Ostrow
G. B. Nevin..... Tragedy of a Tin Soldier
Lemmons Fanfare
Youngdahl
..... Moods—Christmas Lullaby—Memories
Frysinger Toccata

Church Programs

FREDERIC W. BERRYMAN

St. Peters P. E.—New York

O—Hosana, Wachs
a—Alleluia, Liszt
a—By early morning light, Traditional
O—Jubilate Deo, Silver

O—Music of the Spheres, Rubinstein

a—I heard a great voice, Cobb
O—Grand Choeur, Rogers

LYNNWOOD FARNAM

Fifth Avenue Presbyterian—New York

O—Adagio (Sym. 6), Widor
q—All ye who seek, H. M. Higgs
A—Love not the world, Sullivan

O—Sunshine and Shadow, Clement R. Gale
Chant des Chrysanthemes, Bonnet
Scherzo, Baisstow
Meditation Ste. Clotilde, Philip James
q—Fierce was the wild billow, Noble
q—Day is gently sinking, Philip James

RAY HASTINGS

Temple Baptist—Los Angeles

O—Water Lily, Gottschalk
Love Song, Doud
S—The old sweet story, Parks
a—I waited for the Lord, Mendelssohn
O—Pastorale, Bach

O—In the Temple, Petrali
Traumerel, Schumann
Meditation, Hastings
D—Will you go, Havens
a—Inflamatus, Rossini
B—There is a green hill, Gounod
O—Parsifal selection, Wagner

CHRISTIAN H. STOCKE

Cote Brillante Pres.—St. Louis

O—Resurrection Morn, Johnston
a—Break forth into joy, Barnby
O—Meditation Religieuse, Schultze
T—Jesus Lives, Marzo
a—Rejoice Christ is risen, Stoughton
O—Hosana, Wachs

O—Resurrection Tone Picture, Malling
a—The strife is o'er, Churchill
S—Lift your glad voices, Schultze
O—Melody, Porter Steele
c—Cantata: The Resurrection, Manney
O—Jubilate Deo, Silver

HOMER P. WHITFORD

Tabernacle Baptist—Utica

O—Minister Processional (Lohengrin), Wagner
a—O Paradise, Shelley
T—There is a land, Johnson
O—Improvisation

O—Overture Orpheus, Offenbach
Andantino Di, Lemare
Song of the Breeze, Meale
Marche Nuptiale (piano and organ),
Faulkes

mq—Crossing the bar, A. L. Barnes
a—Awake put on thy strength, Marston

A—Souls of the righteous, Rogers
mq—Home sweet home, Stewart
a—The heavens are telling, Haydn
O—Fantasie on Trovatore (with piano), Verdi

STATE OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of The American Organist, Published Monthly at Somerville, N. J., for April 1, 1920.

State of New York }
County of New York } ss.

Before me, a notary public, in and for the State and county aforesaid, personally appeared T. Scott Buhrman, who, having been duly sworn according to law, deposes and says that he is the owner of the The American Organist, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are: Publisher, T. Scott Buhrman, The World Building, New York, N. Y. Editor, T. Scott Buhrman, The World Building, New York, N. Y. Managing Editor, T. Scott Buhrman, The World Building, New York, N. Y. Business Managers, None.

2. That the owners are: T. Scott Buhrman, The World Building, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

T. SCOTT BUHRMAN.

Sworn to and subscribed before me this 31st day of March, 1920.

(Seal)

E. A. PRATT,

Notary Public, New York County.

(My commission expires March 31, 1921).

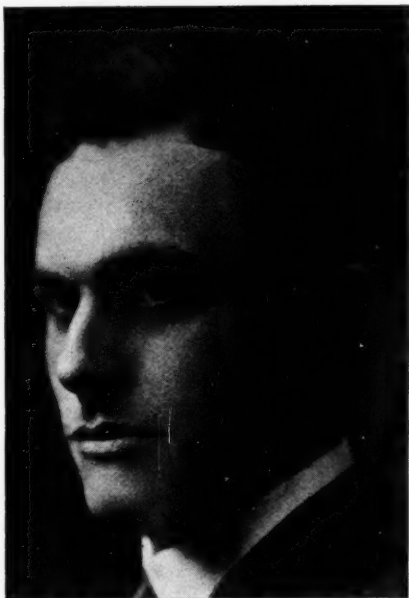
News and Notes

Helen R. Cook, A. A. G. O., has transferred her activities from the Dutch Reformed, Whitehouse Station, N. J., to the Methodist Church of Flemington.

Howard A. Murphey, organist of the Broadway Theater, New York, has recently given up church work entirely in favor of the theater. Mr. Murphy was born in Pittsburgh and graduated from Knox College, Galesburg, Ill.,

with the Mus. Bac. degree, coming to New York to study with Gaston M. Dethier, receiving the Organ Diploma and Post-graduate Theory Certificate from the Institute of Musical Art, New York, in 1917. After coaching with Sidney Steinheimer Mr. Murphy secured his first theater appointment, and soon thereafter transferred his activities to the Broadway where he has as his alternate Ray-

mond Willever. The shifts at the Broadway are arranged at 6 o'clock, so that one player takes the hours from 1 to 6 and the other from 6 to 11:30, alternating afternoons and evenings. Mr. Murphy has a three-manual Austin at his command and uses it with good effect; the heavy registers are largely avoided in favor of the strings and solo effects of



HOWARD A. MURPHY

lighter shade, with the result that the music never annoys as it does when the flutes and diapasons are made use of.

Alexander Russell, concert manager for the John Wanamaker Auditorium, New York, where a most important work in music is achieved, has recently completed his series of 15 recitals in **Princeton University** on the organ given the University by the late Henry Clay Frick. Mr. Russell is Director of Music of Princeton and his programs have been ideally suited to their locale; classics were intermingled with the best of the popular numbers with excellent judgment and the programs carried notes to make them more intelligible and interesting. A few representative programs are reproduced herewith.

Boellman Marche Religieuse
Bach Prelude and Fugue Bfm
Mendelssohn Sonata 4: 2 Mvts.
Wagner Parsifal Prelude
Macdowell March
Scriabine Prelude
Rachmaninoff Prelude Csm
Verdi Consecration Scene
Verdi Dance of the Priestesses

Verdi Egyptian Battle Hymn
Massenet The Cloister
Bach Prelude and Fugue G
Lotti Arietta
Borowski Sonata Fm
Wagner Magic Fire Music
Debussy Little Shepherd
Rubinstein Kammenoi Ostrow
Webber Oberon Overture

Saint-Saens The Deluge Prelude
Bach Prelude and Fugue Gm
Mozart Menuet D
Dubois Praeludium Grave
Dubois Adoration and Vox Angelica
Dvorak Largo (New World)
Liszt Liebestraum
Wagner Introduction to Act 3 of Tristan
Elgar Pomp and Circumstance

Professional Notes

Registration for the Guild Examinations should be made immediately to **Warren R. Hedden**, Mus. Bac., F. A. G. O., **150 West 75th Street, New York**. Arrangements for the Examinations are nearing completion and Guild members who propose to take the tests this year should register at once with Mr. Hedden irrespective of the center at which they hope to take the examinations. Examinations are being held in many cities all over the country in order to accommodate candidates, but all correspondence concerning them should be addressed to Mr. Hedden at the above address.

The **Clemson Gold Medal** has been awarded this year to **T. Franklin H. Candlyn**, Albany, for his anthem, "O come Emanuel;" the an-



ST. JOHN'S, WASHINGTON

them will be published by the H. W. Gray Co.

The **Nurses' Chorus** of Edward Harvey Memorial College of the Allentown Hospital gave its annual Spring concert in the High School auditorium March 16 under the direction of **Warren F. Acker**.

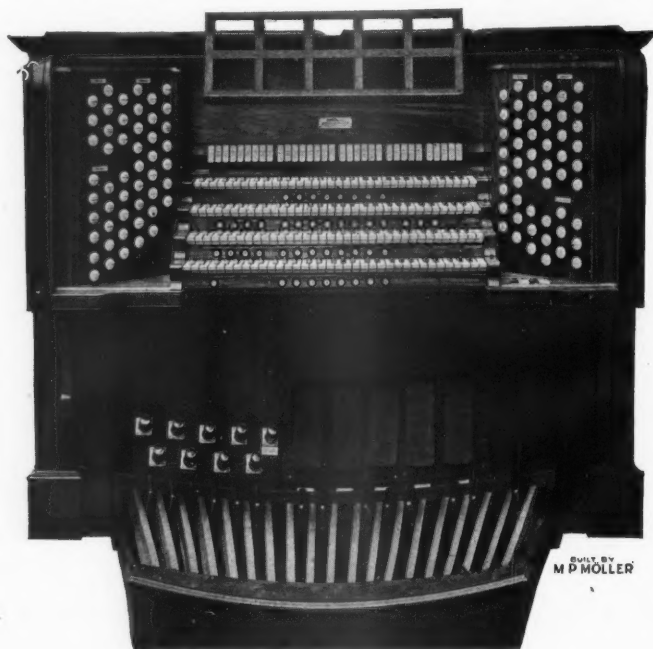
James H. Rogers' Cantata, *The New Life*, was given by **Homer P. Whitford** in the Tabernacle Baptist Church, Utica, with the Tab-

ernacle Chorus and Orchestra, April 4th, with Mrs. Charles Williams at the organ.

The **Missouri Guild** presented **Lola Dorothy England** in a recital in Sheldon Memorial Church, St. Louis, assisted by Blanche McGregor, on March 30th, in the following program: Saint-Saens' *Le Cygne*, Hollins' Con-

Subscriptions may be sent to The Hon. Norah Dawnay, 29 Oxford Square, W, London.

The **Victory Memorial Organ** of Pueblo, Col., was recently dedicated by **John J. McClellan** in a joint concert with the Pueblo Musical Society when Mendelssohn's *Elijah* was sung. The instrument is a 4-88 Austin



MUNICIPAL ORGAN, EVANSVILLE, IND.

Built by Moller for the Methodist Centenary celebration at Columbus and sold to the City of Evansville at the close of the celebration. James Robert Gillette is City Organist

cert Overture, Handel's *Concerto*, West's *D minor Sonata*.

The Mendelssohn Club of Philadelphia has announced its second **prize of \$100** for an unaccompanied mixed chorus in eight parts for a large chorus. The contest closes July 1st and full particulars may be had upon application to N. Lindsay Norden, 7200 Cresheim Road, Philadelphia.

Herbert Walton, of Glasgow Cathedral, encourages popular interest in organ music at his serial recitals in the Cathedral by offering the public a ballot of 50 organ compositions from which 7 are selected by popular vote for a plebiscite program at the end of the season. Stoughton's *Persian Suite* was the only American number in the list of 50.

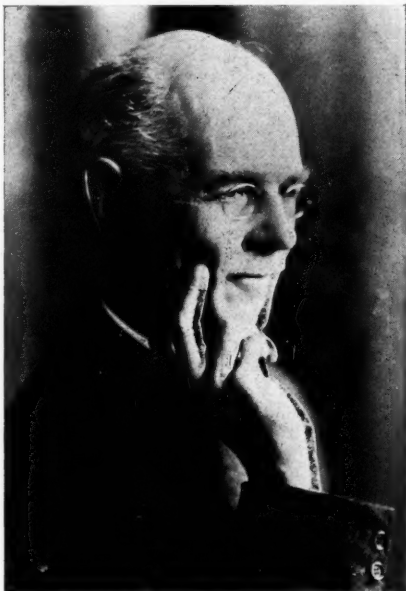
A public **memorial to Sir Hubert Parry** is to be placed in Gloucester Cathedral and the committee of arrangements has issued an appeal "to all who hold his name in remembrance, who have been bound to him by ties of personal attachment or desire to show their recognition of the great services which he rendered to the music" of Great Britain.

and the press comments after Mr. McClellan's recitals were exceedingly complimentary both to organ and organist. Mr. McClellan remained in Pueblo for a series of four recitals following the initial concert and included a children's program on a Saturday afternoon.

The **Friday Noon Hour of Music** under the direction of **Clarence Dickinson** at the Brick Church, New York, have continued to meet with remarkable response and a full house was always present in spite of very trying weather conditions. The programs have followed the national plan adopted at the outset and Dr. Dickinson has had the coöperation of noted soloists, both vocal and instrumental. Mendelssohn's *Hymn of Praise* and Cole-ridge Taylor's *The Atonement* were recently given as complete programs, while the miscellaneous programs included the music of Italy, France, and England.

The **Society for the Publication of American Music** received 111 compositions for examination, 79 of which were songs, piano pieces, etc., which were discarded. The Committee read the 32 works and recommended 6 for

publication; these 6 were played before the Advisory Music Committee and **Alois Reiser's String Quartet** and **Daniel Gregory Mason's Sonata for Clarinet and Piano** were selected for immediate publication. The cost of printing a string quartet is about \$350 for the parts, and a similar amount for a miniature full score. The Society's Dues are \$5.00 annually and the entire revenue from Dues is used to publish chosen works; administrative costs are taken care of by other funds. This



GEORGE WHITFIELD ANDREWS

Who will be Host to the third Guild Convention when it meets in Oberlin Conservatory next June

is one of the greatest steps ever taken in the interests of American composers; those wishing to have part in it can obtain full particulars from William Burnet Tuthill, 185 Madison Avenue, New York.

The **American Guild of Organists** announces the following officers for 1920-1921: Warden, Victor Baier, Mus. Doc., A. G. O.; Sub-Warden, Gottfried H. Federlein, F. A. G. O.; Secretary, Oscar Franklin Comstock, F. A. G. O.; Treasurer, Miles I. A. Martin, F. A. G. O.; Registrar, Edward Shippen Barnes, F. A. G. O.; Librarian, H. Brooks Day, F. A. G. O.; Auditors, C. Whitney Coombs, A. G. O., and Lawrence J. Munson, F. A. G. O.; Chaplain, the Rev. Wm. T. Manning, S. T. D. The 1920-1923 term of Council is to be chosen from the following: James W. Blecker, A. A. G. O., George C. Crook, A. A. G. O., Clifford Demarest, F. A. G. O., Charles H. Doersam, F. A. G. O., S. Lewis Elmer, A. A. G. O., Edward K. Macrum, A. A. G. O., David McK. Williams, F. A. G. O., and Homer Emerson Williams, A. A. G. O.

"It is enough," sang a **pedal pipe**, and down it came on the offending heads of three choristers of the Tabernacle Baptist Church of Utica. It all happened at the final rehearsal of the Easter music in Homer P. Whitney's usually well-behaved chorus. Just why the pipe took exception to the work of the choir is not known. Possibly it was not so much that at all; we might at least give the choir the benefit of the doubt, and say rather that the pedal had caught the spirit of the times and simply marched off on a strike, hitting three at the first shot. One of the smitten members required five stitches to draw the scalp wound together properly, but the other two escaped with lesser injuries. Let us hope it was the Chairman of the Music Committee who, for once in his life, "got his," in good measure. But, really, pedal pipes should behave a little better. Violence never availed anything, even for a pedal pipe. And all this is just one more argument in favor of complete expressive control for all pipes; had the miscreant pipe been enclosed as he should have been in a crescendo chamber no damage could have resulted. A warning for us all.

The **St. Louis Association of Organists** reports that it is now ready for action. The necessary machinery for some definite action towards improving the organists' salaries and conditions in general was set in motion at the meeting held Sunday afternoon, April 11, in the regular rooms of the Association, in the Musical Art Building. At this meeting the three standing committees were voted upon as provided in the Constitution. The Executive Committee consists of George Enzinger, Ev. Holy Ghost Church, chairman; Jessie Hayes, Katharine Carmichael, Hunter Jones,



FINNEY MEMORIAL HALL

Oberlin Conservatory, where the Recitals of the Guild Convention will be played June 22, 23 and 24

Walter Wismar. The Adjustment Committee: William John Hall, First Ch. Christ Scientist, chairman; Lola England, Edgar L. McFadden, Aloys Rhode, Carl Braun. Membership Committee: L. Ernest Walker, Kingshighway Presbyterian Church, chairman; the rest of the Committee will be named at a special meeting of the officers. Inquiries are reaching the Secretary from all sections of the

country as to the plans of the Association. One communication came from Dr. Francis Hemington of Chicago, who heartily commended the movement, further stating that the N. A. O. Council of Illinois is going to take the work in hand for Chicago and the entire State. Another letter came from the Michigan A. G. O. seeking advice in order that a similar movement be stimulated in Michigan. Christian H. Stocke, to whom we are indebted for this report, is the Secretary of the Association, and may be addressed at 3504A, Greer Avenue, St. Louis.

Trade Notes

The **Austin Organ Co.** is building a 2-11 organ for Ohev Shalom Temple, Harrisburg, another of the same size for Elks' Lodge, Stockton, Cal., a 3-18 for Farragut Theatre, Brooklyn, and a 2-17 for Scottish Rite Cathedral, Sacramento.

George Ashdown Audsley's new book on registration and the particular use of each register is now in process of printing. The manuscript itself is a work of art in its beautiful penmanship and the minute attention to detail, which characterizes everything Mr. Audsley does. As a practical aid to organists it will be invaluable, but its greatest service will be the wealth of suggestion written between the lines of every page. The book deals with each register of the organ, ancient and modern, giving all the essential facts of

the manufacture of the pipes, the character of the tone, and its uses in combination and contrast.

Magazine Notes

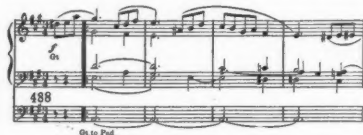
T. BERNARD GOODMAN, who introduces us in this issue to Herbert Walton and Glasgow Cathedral, is an engineer by profession, serving with the British Navy; he has formerly held several church positions and upon his release from the Navy expects to again devote a part of his time to the organ and church music. Mr. Goodman's interest in the organ is therefore more that of a lover of organ music than of one whose interest might tend to dull the keener senses of the beautiful in tone, and his intimate sketch of his subject gives refreshing variety to our pages.

CARL PAIGE WOOD, A. B., A. M., F. A. G. O., author of the article on Seattle Churches and of the series on Counterpoint Lessons which began in our February issue, was born in Taunton, Mass., graduated from Harvard, and studied music in the New England Conservatory, and with Widor. At one time he was director of Denison Conservatory, and later was organist of Vassar College, and of Carleton College. At present he is associate professor of Harmony and Composition in the University of Washington. His published compositions include works for the organ, chorus, and solo voice.

Reviews

WILLIAM FAULKES Allegro Festivo in A

THE first of a set of twelve pieces being written for a London publisher. It is easy to play, and as effective on a small



or old organ as on a large or modern one. The opening theme is simple, direct, rather vigorous and jubilant, and though not peculiarly an inspirational number it nevertheless has its own individuality sufficiently marked to make it more attractive with repeated hearings. The contrasting theme is



slightly more dignified in spirit and works back gradually to the mood of the first, before the contrasting section appears in lighter tone, and gives opportunity for contrasting registration in antiphonal style if carefully planned. Modern composition is tending more and more toward greater registration demands, and will have to progress still more before organ music is entirely interesting to the general public. Mr. Faulkes wisely omits all registration directions; it is hardly conceivable that modern organ writers should be willing to attempt the definite directions with which all organ music of the past has been overburdened to its own injury. Organists desiring novelties can easily experience the novelty of giving their congregations a strictly new piece especially imported for them, by addressing Miller Crease & Co., Liverpool, and enclosing an Express or Postal money order for 1 shilling 8 pence, about 40c. if purchased from the post office and possibly 30c. if purchased from the American Express Company.

Prelude and Fugue in E Minor

NUMBER Two of the above series, by the same publishers, at the same price. The Prelude is strictly in three-part writing in semi-quavers following the general style of the measures as illustrated, with extremely easy pedal part; it would make a good study in touch. The Fugue is not diffi-



cult and is comparatively simple and straightforward throughout, with only two pedal entrances, the second of which is a very effective coda on the main theme. As an example of a modern prelude and fugue in comparison with those of Bach this number ought to be of interest to serious organists, especially when it can be secured at such moderate cost.

J. FRANK FRYINGER On the Mount

THE piece opens with a descending four-voice chord chromatic passage, semitone at a time for four measures as an introduction to a very pretty melody over the usual syncopated chord accompaniment; but



the melody is genuinely inspirational, even though the treatment to which it is accorded is not interesting or original—to the musician who is eternally in search of something new, this is a lamentable defect, but to a congregation that is eternally in search of something pleasing the "defect" passes unnoticed. While musicians busy themselves in the search of the novel, congregations look eagerly for the beautiful, and it seems to be this composer's special province to provide the organ world with a great many beautiful melodies, simply accompanied, of which this is a good example, practical, easy. (Fischer).

HUGO GOODWIN In Olden Times

ONE of the most charming little sketches produced in recent times, original in style and context from the first note to the last, and two-thirds of it in strict two-part writing with the other third in three-part, and only seven pedal notes. The piece



is genuinely inspirational and besides this the technic used in writing it is exceptionally well restrained and masterful. The piece is not newly published, but it is a gem of such worth as to command a place in every repertory, especially since it is so easy to play. The first theme is a dainty little conception

requiring great care in registration and technic, though the registration indicated may not produce the result required from most organs; this style is carried throughout the first section and the recapitulation also, with the exception of an effective five-measure Coda. The middle section as shown in the second illustration has an interesting



crossing of parts which is effective and good organ writing; similarly this section is built entirely of the materials as shown, and is only one page in length, with an effective close. Works that are so genuinely inspirational, and so well written, are rare. The publishers (Summy) are to be thanked for giving us as organists credit for intelligence enough to know which staff is meant for the pedal and which for the hands, without printing the direction at the beginning of the piece in large, black letters.

HENRY HOUSLEY

"Beyond the Smiling and the Weeping"

ANTHEM for soprano solo and quartet, written in simple hymn style, with harmonies that will be appreciated most by the average congregation. The solo is easy and of modest range, so that the anthem will make an excellent number for the choir of moderate attainments. There is sufficient opportunity for effective interpretation without too much effort. The range of all voices is moderate and the voice parts are easy and natural. (Summy).

"O for a Closer Walk."

ANTHEM for chorus or quartet, simple, easy, of comfortable range for all voices, and tuneful enough to be interesting to both choir and congregation. Simple things well done are always preferable to involved anthems which must of necessity be poorly done in most cases. (Summy).

"Savior Again to Thy Dear Name."

ANTHEM for contralto solo and chorus or quartet; tuneful, easy, simple, and giving choirs of modest ability something upon which to work out various effects in interpretation and expression. The piece shows varying moods and follows the text carefully enough. These three anthems can be recommended to all choirs, whether choruses or quartets, but manifestly they will be most joyfully received in choirs of amateur singers, where their difficulties are not too great and their simplicity and directness of style wholesome from various viewpoints. (Summy).

A. WALTER KRAMER Intermezzo

ARRANGED for the organ by Clarence Eddy. Above all else, the piece is fanciful; there is always something different, something unexpected in the next measure, even though it be but a repetition of something we have already had, something

that makes us wonder why that phrase or this theme or that nuance is repeated again. As a play on the organist's sense of the artistic and fanciful in registration, Intermezzo is an excellent number; there is nothing very deep about it, and its chromatics are sometimes next to commonplace; but the end of all music, beauty is accomplished in an unexpected way, and the piece is valuable. But then, so much depends upon the registration, just as in many works of art, from the unimportant and passing fancy, to the eternal Rembrandt, so much depends upon the choice of colors. Registration is color, and Intermezzo gives the organist an opportunity to dabble in color to his heart's content. It is inspirational in its high lights, and altogether pleasing. The illustration shows the often-



repeated introductory chords and the melody that forms the chief theme of the piece; the middle section, though of quite different materials, need not be commented upon; it is not commonplace in thematic context, even if it is neither original in treatment; it serves its purpose well, and the recapitulation restores the materials of the first section, as indexed by the excerpt. (Fischer).

ALFRED T. MASON

Cathedral Shadows

A GOOD number for a postlude, or, if the player has sufficient genius, for a prelude. It affords much contrast from a pianissimo to a fortissimo, and in the middle portion is a brief contrapuntal passage in two-part writing. The illustration shows the



main theme, which is preluded by a four-measure introduction; this main theme is adhered to very closely, and ends in the relative minor for the middle section, which suddenly turns into a fortissimo and then dies away again. Carillons are specified in the registration, and would add effect if carefully used; chimes might well be used as accent notes with excellent appropriateness. (Ditson).

THE church would gain by not having services over an hour in length—excepting on special occasions. The damage done by protracted services has never been fully estimated.—*G. Edward Stubbs.*

F. H. TSCHUDI, F.A.G.O.

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